

32/6
273.

250 pti.





Illuminated

Illustrations

OF THE

Bible.

COPIED FROM SELECT

MSS.

OF THE MIDDLE AGES.

BY J. O. WESTWOOD, F.L.S.,

AUTHOR OF "PALÆOGRAPHIA SACRA PICTORIA,"
ETC. ETC.

LONDON:

WM. SMITH, 113, FLEET STREET.

MDCCCXVI.

LONDON :
BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

P R E F A C E.

THE object of the present work is to endeavour to present, in as cheap a form as possible, a series of fac-similes of Miniatures illustrative of the events recorded in Holy Writ, copied from some of the more select Illuminated Manuscripts of the Middle Ages contained in our public Libraries and other sources.

Many of these highly valuable works, it is true, have lately been resorted to for the purpose of giving to the public Illustrations copied from these Illuminations, but in most cases it has only been for the ornamental details and borders and for the beautiful and elaborate capital letters with which so many of them are enriched. It is indeed singular that with these exceptions scarcely any effort has been made in this country to render the public familiar with those numerous specimens of the higher range of artistic composition and design which abound in the Illuminated Manuscripts, and upon which Cimabue and Giotto, Van Eyck and Van Leyden, Albert Durer, Girolamo dai Libri and Julio Clovio, with a host of less celebrated names, did not disdain to employ their talents.

When we call to mind the fact that England is intrinsically very poor in the productions of middle-age Art, that our churches were never decorated with Mosaics, and that the frescoes with which some were adorned have been covered with white-wash and plaster by ignorant churchwardens, whilst the still more noble remains of Christian Art, as exhibited by the sculptor's hand, were unmercifully destroyed by the Iconoclasts * in the 17th century; when we moreover remember how few of the earlier productions of the painter's art are to be met with either in our public or private galleries, † it cannot but be admitted that the illuminated MSS. form a very important feature in the history of Art. Upon this subject Dr. Waagen, the Head Curator of the Royal Museum at Berlin, and one of the most learned authorities on ancient Art, thus expresses himself:—"Another branch of the Fine

* The Church of the Holy Trinity adjoining the Cathedral of Ely, as well as many parts of the latter, may perhaps be cited as still affording the most deplorable evidence of the rage of these Vandal-Revolutionists. Of the vast quantity of sculptured stonework in the former beautiful Church, not one portion has escaped partial demolition.

† On this want of taste for the earlier productions of Art, Dr. Waagen gives the following remarks, suggested by his examination of the late Mr. Ottley's collection. "When I expressed to Mr. O. my approbation of his old pictures, and assured him that it would be difficult, nay, impossible, to form in Italy a collection of this quality, he said it was a real consolation to him at length to see justice done to his old masters; for, so long as he had been in England, nobody had paid so much attention to them as myself. Mr. Ottley is one of the few persons who recognised the noble and rich intellectual pleasures in these ancient works of Art, at a time when they were in

Arts of which the English were very fond, were MSS. illustrated with Miniatures, which are of so much importance in the history of Painting; for as greater monuments of the early centuries of the Middle Ages are entirely wanting in most countries in Europe, and are very rare in others, it is only by means of these Miniatures that we can obtain a knowledge of the state of painting from the fourth to the fifteenth century. They teach us how Christian Art, long faithful to its mother the antique, in the conception and mechanical part, gradually assumed in both a new and peculiar manner; and how, subsequently, the ideas of different nations were impressed upon it. *In them alone* is contained the complete, extremely large circle of representations and inventions which the paintings of the Middle Ages have embraced. Nay, from them proceeded even the whole of the great advance of the Art of Painting, both in Italy and the Netherlands, in the fifteenth century. For the celebrated Fiesole, who was the first in Italy who in his paintings made the happiest use of the variety of intellectual expression in the human countenance, and thereby led to a new era in the Arts, was the pupil of a miniature-painter and first cultivated that property in this branch of the art. In like manner, the celebrated brothers, Hubert and John Van Eyck, the founders of the great Flemish school, were essentially disciples of that school of miniature-painters which, in the second half of the fourteenth century, was so flourishing, and had attained so high a degree of perfection in the Netherlands. Of the great number of such important monuments which were brought to light, especially by the dissolution of so many monasteries in all parts of Europe, an astonishing proportion has come to England and is preserved there, partly in public institutions and partly in private collections." *

From such considerations as the preceding, joined to the fact that it was especially in the delineation of Biblical subjects and in the ornamentation of MSS. of the Bible and devotional works that all the skill of the most eminent miniaturists were called into play, I was induced to suppose that a selection of specimens might be formed which would afford an insight into the character and design of these remarkable works of Art.

With this view, therefore, instead of copying a series of Miniatures from a single MS., I have selected the subjects of the plates of this work from a number of celebrated volumes, chiefly embellished for the private use of our Sovereigns and other eminent persons, amongst which are to be mentioned the Psalters of St. Louis, King of France, and of our King Henry VI.; the "Bible Historiale"

general despised or forgotten. *Unfortunately this is still the case in England*"—and so long as this continues to be the case will our national collection remain what it is at present; a mere chance collection of paintings, which although good in themselves are quite insufficient to afford a view of the rise and progress of the various Schools of Art, which ought to be the object of such a collection.

* Art and Artists in England, 1, p. 60.

of Jehan, the famous Duke de Berri ; and the Prayer-Books of Queen Mary de Medicis, Francesco Sforza the last Duke of Milan, King Henry VIII., Cardinal Wolsey, and Queen Mary ; together with others executed by the celebrated painters, Lucas Van Leyden, Pietro Perugino, and Martin Schongauer.

Although the work is far too limited both in extent and price to afford anything like a generalised idea of the style and beauty of execution of the Miniatures of illuminated MSS., the selection which has thus been made affords the means of contrasting the styles of Art of several of the chief Schools of Design during the Middle Ages. Thus, whilst the Miniature of the Ascension of the Saviour is a valuable specimen of the Byzantine School of the eleventh and twelfth centuries, that of the three Maries at the Sepulchre is not less interesting as a contemporary production of the very early German School. As specimens of the paintings of the first half of the thirteenth century, executed in the West of Europe, the Miniatures of David and Goliath, the Genealogy of Christ, and the Four-and-twenty Elders on the Throne, may be noticed ; whilst those of the Creation of the Animal World, and the Blessing of Isaac Perverted, are equally interesting as evidences of the amelioration of Art in the latter half of the same century.

The six Miniatures copied from the Bible of the Duke de Berri, executed during the latter half of the fourteenth century, exhibit a striking advance in the arts of design, and shew us at the same time a step in the treatment of the backgrounds of the drawings. These, at first, we have seen to be composed of solid gold or plain layers of rich body-colours, afterwards foliated or stellated during the Norman period, and now elegantly tessellated or chequered with minute diaper patterns, of great diversity but tedious execution. The four Miniatures copied from the splendid Royal MS. marked "15, D. 3" in the British Museum, are not much later than those from the Duke de Berri's Bible, and like them of French origin ; as is likewise the beautiful Prayer-Book of King Henry VI., which has supplied the Miniature of Christ in the Storm. Of the fifteenth century the work presents many examples, chiefly, however, of the French School : the drawing of the Crown offered to David is, indeed, a specimen of English art, whilst those copied from the Prayer-Books of Queen Mary de Medicis and the Lucas Van Leyden Missal are of Flemish, Christ Reviled is of German, and the little Miniature of the Incredulity of St. Thomas of Italian origin, of the early part of the sixteenth century. The Miniatures of the Nativity, Purification and Salutation of the Virgin of the same date are also to be mentioned ; the first of which is, unquestionably, an important work of Art.

It will be seen that although many of the Miniatures before us have been copied from Prayer-Books devoted to the service of the Roman Catholic Church, care has been taken to select such subjects only as occur in the pages of the Bible.

This, indeed, has, in one respect, been a drawback to the work as an illustration of Art, since in these MSS., as in the larger efforts of the pencil, many of the finest compositions are devoted to the Virgin Mary and the legends of the Church. As it is, the principal events of the Bible History have been selected, commencing with the Creation; and tracing the subject to the life of David, whose exploits form a fruitful field to the early artists. The genealogy of our Saviour from Abraham and David forms a fitting step between the two great divisions of the Sacred Volume, whilst the events of the Life of Christ, his Sufferings, Death, Appearance after his Resurrection and Ascension, are terminated by his glorious Triumph in the Heavenly Kingdom, seated on the Throne, before which the four-and-twenty Elders are represented as prostrated.

It only remains to observe that the texts of Scripture given at the heading of the descriptive letter-press of each plate, are taken *verbatim* from Wickliffe's Translation of the Bible, no part of which, as I learn from competent authorities, has hitherto been published—Lewis, Baber and Bagster having used in their works manuscripts of a different although nearly contemporary version, which has been long mistaken for that of the first great Reformer of the English Church. The following extracts from these two versions will show their diversity:—

EGERTON, MS., No. 618.* (ST. LUKE, ch. v., ver. 1—8.) LEWIS AND BABER.**

Sothely it was don whenne cūpanyes of peple camen faste *or fellen* in to iesu that thei schulden here the word of god: and he stode bisidiȝ the stodige water of genazareth & sey two bootis stondinge bisidis the stondige water Sothely the fyschers hadden gon down & waschiden nettis Sothely he styng into a boot that was Symoutis preiede him for to lede a 3ein a litil fro the lond and he sittinge tauȝte the cūpanyes fro the boot Sothely as he ceside for to speke he seide to Symout: Lede thou into hyȝ & slake ȝee ȝour nettis in to takynge and Symout answeringe seide to him Comāndour we travellinge by al the nyȝt token nothinge but in thi word I schal leie out the net and when thei hadden do this thing thei closiden togider a plentuous multitude of fyschis Forsothe her net was broken and thei bekenyden to felowis that weren in another boot that thei schulden come & helpen hem and thei camen & filliden bothe the litel bootis so that thei weren almost drenchid The whiche thinge when Symout petre seeȝ he felle dōn to the knees of iesu seiynge Loord go fro me for I am a man synnere.

* See "Palaeogr. Sac. Pict.," art. 46.

And it was doon whanne the puple cam faste to Jhesus to here the word of God he stood bisidis the pool of Genasereth. And saygh two bootis standinge bisidis the pool and the fischeris weren gon down and waischiden her nettis—and he wente up into a boot that was Symoundis: and preiede him to lede it a litil fro the lond and he sat and taughte the puple out of the boot and as he ceeside to speke he seyde to Symount lede thou into the depthe and slake youre nettis to take fish. And Symount answeride and seyde to him, Comaundour we travayliden alle the night and token nothing: but in thi word I schal leye out the net. And whanne thei hadden do this thing thei closiden togider a greet multitude of fischis, and her net was brokun: and thei bekeneden to felowis that weren in another boot that thei schulen come and helpe hem and thei camen and filliden bothe the botis so that thei weren almost drenchid. And whanne Symount Petir sayȝ this thing he felde down to the knees of Jhesus and seyde, Lord go fro me: for Y am a synful man.

** Bagster's text of these verses is verbatim identical with that of Lewis and Baber.

LIST OF PLATES.

1. TITLE-PAGE, COPIED FROM A BEAUTIFUL BOOK OF PRAYERS OF THE FIFTEENTH CENTURY, IN THE COLLECTION OF THE REV. MR. DELAFOSSE. THE LEGEND UPON THE SCROLL ROUND THE TOWER ON THE LEFT-HAND OF THE PLATE, IS TO BE READ, "*SPES MEA TURRIS FORTITUDINIS A FACIE INIMICI MEI*,"—(My hope is a tower of strength from the face of my enemy.)
2. THE CREATION OF THE ANIMAL WORLD.
3. THE BUILDING OF THE ARK.
4. THE BLESSING OF ISAAC PERVERTED.
5. MOSES FOUND BY PHARAOH'S DAUGHTER.
6. THE BURNING BUSH.
7. THE BRAZEN SERPENT IN THE WILDERNESS.
8. THE ISRAELITES WARRING AGAINST THE CANAANITES.
9. JOSHUA PREPARING TO PASS OVER JORDAN.
10. DAVID AND GOLIATH.
11. THE CROWN OFFERED TO DAVID.
12. THE PENITENCE OF DAVID.
13. DAVID'S SONG OF PRAISE.
14. THE DEATH OF ABSALOM.
15. THE JUDGMENT OF SOLOMON.
16. THE QUEEN OF SHEBA'S VISIT TO SOLOMON.
17. THE CANTICLE OF CANTICLES.
18. ESTHER BEFORE KING AHASUERUS.
19. THE GENEALOGY OF CHRIST.
20. THE ANNUNCIATION.
21. THE SALUTATION OF MARY AND ELIZABETH.
22. THE NATIVITY.
23. THE BIRTH OF CHRIST ANNOUNCED TO THE SHEPHERDS.
24. THE PURIFICATION OF THE VIRGIN.
25. THE FLIGHT INTO EGYPT.
26. THE MURDER OF THE INNOCENTS.
27. THE BAPTISM OF CHRIST.
28. THE RAISING OF LAZARUS.
29. JESUS CHRIST IN THE STORM.
30. THE ENTRY OF CHRIST INTO JERUSALEM.
31. THE TREACHERY OF JUDAS.
32. CHRIST REVILED.
33. THE CROWN OF THORNS.
34. CHRIST BEFORE PONTIUS PILATE.
35. CHRIST BEARING THE CROSS.
36. THE ENTOMBMENT OF CHRIST.
37. THE THREE MARIES AT THE SEPULCHRE.
38. THE INCREDULITY OF ST. THOMAS.
39. THE ASCENSION OF JESUS CHRIST.
40. THE FOUR AND TWENTY ELDERS BEFORE THE THRONE.

List of Manuscripts

FROM WHICH THE MINIATURES IN THIS WORK HAVE BEEN COPIED.

NOTE.—The numbers after the indication of each MS. refer to those in the preceding List.

LONDON.

BRITISH MUSEUM.

Royal MSS.	I. E. 9. Folio Latin Bible	[No. 11.]
„	II. B. 7. Queen Mary's Latin Psalter, &c.	[Nos. 2 and 4.]
„	XV. D. 3. Bible Historiale	[Nos. 3, 14, 17, 18.]
Harleian MSS.	No. 1810. Greek Gospels	[No. 39.]
„	No. 1892. Latin Prayers	[No. 32.]
„	No. 2877. Latin Prayers	[No. 23.]
„	No. 2895. Latin Psalter, &c.	[No. 10.]
„	No. 2936. Latin Prayers	[No. 35.]
„	No. 4381. Duke de Berri's Bible Historiale, vol. 1.	[Nos. 8, 9, 13.]
„	No. 4382. Duke de Berri's Bible Historiale, vol. 2.	[Nos. 15, 16, 30.]
King's MSS.	No. 9. Henry VIII.'s Prayer Book	[No. 25, 28.]
Cottonian MSS.	Domit. A. 17. Henry VI.'s Psalter	[No. 29.]
„	August A. 5. Trésor des Histoires	[No. 5.]
Egerton MSS.	No. 809. Latin Lectionarium	[No. 37.]

SOANEAN MUSEUM.

Missal of Lucas Van Leyden and Scholars	[Nos. 12 and 33.]
---	-------------------

LIBRARY OF THE REV. MR. DELAFOSSE.

Latin Book of Prayers	[Nos. 1, 20, 31.]
-----------------------	-------------------

LIBRARY OF THE AUTHOR.

Latin Books of Prayers	[Nos. 26, 27, and border of No. 30.]
------------------------	--------------------------------------

OXFORD.

Doucean MSS. (Bodl. Lib.)	cod. XI. Latin Prayers (P. Perugino)	[No. 38.]
”	”	cod. XL. The Sforza Missal . . . [Nos. 21 and 24.]
”	”	cod. CXII. Prayer Book of Queen Mary de Medicis [Nos. 6, 7.]
Library of Christ Church Coll.:	Cardinal Wolsey's Lectionarium	[No. 22.]

CAMBRIDGE.

Library of Trinity College:	French Apocalypse	[No. 40.]
-----------------------------	-------------------	-----------

PARIS.

Library of the Arsenal:	Psalter of St. Louis	[No. 19.]
Library of the Institute:	Latin Prayers	[Nos. 34, 36.]



The Creation of the animal world.

The Creation of Animals.

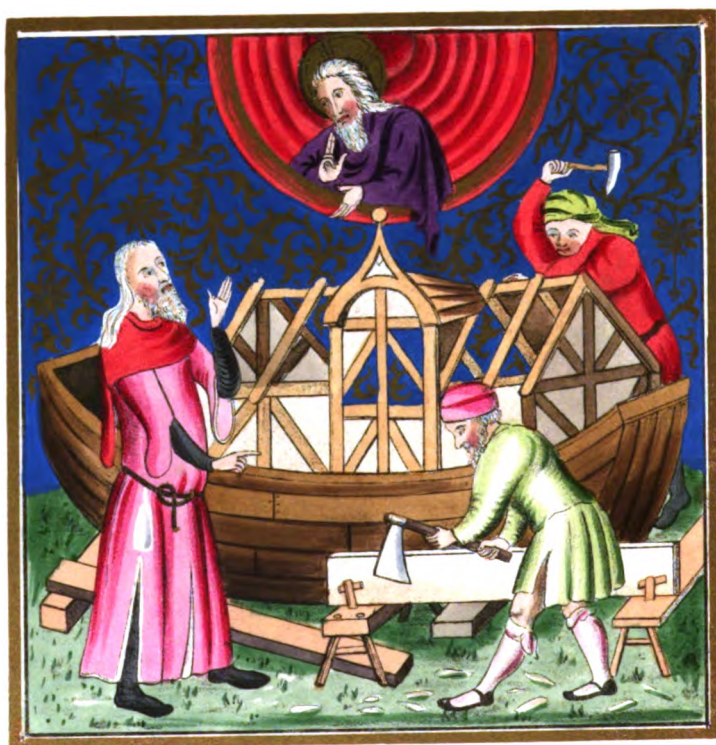
GENESIS, ch. i., v. 20—25.

Also good seide ; the watris bringe forth crepinge beeste of livinge soule & brid fleyng above erthe, under the firmament of heuene. And good made of nouzt grete wallis ; & ich soule linyng & meeuable ; whiche the watres han brouzt forth in her kindes. And god made of nouzt ech uolatyl bi his kynd. And god siz that it was good & blesside hem & seid, Wexe 3e & be 3e multiplied, and fille 3e watris of the see, & briddis be multiplied on erthe. And the euentide and morwetide was maad the fifthe day. And god seide ; the erthe bringe forth lyuinge soule in his kinde ; werke beestis & crepinge beestis & unresonable beestis of the erthe bi her kindis And it was don so. And god made unresonable beestis of the erthe bi her kindis And werke beestis & ech crepinge beestis of the erthe in his kinde And god siz that it was gud.

(MUS. BRIT., BIBL. ARUNDEL, N^o 104.)

THIS curious and highly interesting drawing is copied from the Psalter of Queen Mary (Brit. Mus., Bibl., reg. 2, B. VII.), described in detail in our article illustrating the Perversion of the Blessing of Isaac.

When we take into consideration the early period when this MS. was executed, we cannot but be struck with surprise, not only at the dignified expression which the artist has thrown into the figure of the Creator, but at the excellency of the representations of many of the animals, some of which, it will be seen, are from tropical climates, but which must evidently have been before the artist when he composed this design.



The building of the Ark.

The Building of the Ark.

GENESIS, ch. vi., v. 12—16 & 22.

And whan god sig that the erthe was corrupt for ech flesh or man had corrupt his weie on erthe. he seide to Noe the ende of al the flesh is comen bi for me. The erthe is fillid with wickidnesse of the face of hem & I shal destrue hem with the erthe, make thou to thee a ship of trees hewen & planid ; Thou shalt make dwellinge placis in the ship & thou shalt anynte it with pich withinne & withouthe. And so thou shalt make it. The lengthe of the ship shal be of thre hunderd cubitis And the brede shal be of fifty cubitis & the hiznesse thof shal be 1·xxx cubitis Thou shalt make a wyndow i the ship & thou shalt ende the hiznesse thof i a cubit. Sothli thou shalt sette the dore of the ship in the side binethe Thou shalt make solers & placis of thre chambris in the ship. —Therefore Noe did alle thinges which god comaundede to him.

(MUS. BRIT., BIBL. ARUNDEL, N^o. 104.)

THIS miniature is copied from the Royal MS. 15 D. iii. of the fifteenth century, from which our miniature of the Canticle of Canticles has also been copied. It has been selected not only on account of the extreme elegance of the background of the picture, designed in a very uncommon style, but also for the illustration it affords of the carpentering operations at the period when executed ; with the exception, indeed, of the lower boat-like part of the ark, we may consider the drawing as illustrating the ordinary mode of building a house in the fifteenth century, composed of cross pieces of wood with the intervening spaces filled up with plaster-work. The figure of the Almighty is dignified and expressive, as is also that of the patriarch, with which the boorish figures of the workmen form an excellent contrast.



Icj deunt ysaach aungle e home de age e fult appeller Esau soun
fiz qe estout selu. le meuz amae deuant li: e li dist Esau: Va cha
ser e prenge vne beste sauvage:

The Blessing of Isaac.

The Blessing of Isaac perverted.

GENESIS, ch. xxvii., v. 1—9.

Forsothe isaac waxede eld & his izen dasweden and he miȝtte not see. And he clepide esau the more sone and seide to him Mi sone, whiche answerede I am psent. To whom the fadir seide Thou seest that I am woxen oold & I knowe not the dai of my deeth take thi armes & arwes & a bowe and go out and whan thou hast take ani thing bi hunting make to me a sew therof as thou knowest that I wil. And bringe that I ete & mi soule blesse thei bfore that I die. And wha rebecca had herd this thing and he hadde go in to the feelde to fille the comaundmet of the fadir She seide to hir sone iacob I herde thi fadir spekinge with esau thi brothir and seiinge to him ; Bringe thou me of thy hunting & make thou metis that I ete and that I blesse thee bfore the lord bfore that I die. Now therfor my sone assente to my councelis and go to the flok and bringe to me tweyne the beeste kides.

(ARUNDEL MS., BRIT. MUS., N^o 104, Vol. I.)

THE miniature before us, although of a comparatively early date (namely, the latter end of the thirteenth century), is drawn with much freedom, and is not without elegance in its design. The attitudes of the two middle figures are especially easy and unconstrained, and the whole exhibits a pleasing illustration of the rustic habits of the period, in which we perceive the long bow and quiver full of arrows of Esau, the distaff of Rebecca, and the flock of Jacob. It has been carefully copied from a Psalter preserved amongst the Royal MSS. in the British Museum (Bib. Reg. 2 B. VII.), which, both on account of its royal ownership by Queen Mary, and its intrinsic curiosity, merits the following description, which we give (with some abridgment) in the words of Dr. Dibdin.*

“ It may be called a quarto, being about ten inches by seven. The first sixty-five leaves are entirely filled with illuminations in outline, slightly shaded, chiefly with green and purple, which relate exclusively to scriptural subjects, and were apparently executed late in the thirteenth century.† There are texts of

* Bibliogr. Decameron, I. p. xcvi.

† Our miniature is from one of these leaves, there being generally two in a page.

Scripture subjoined, written in a small close Gothic hand, in the French language. Some of these illuminations, especially of groups of warriors, have great merit. There are scenes of a tender description, equally numerous, and equally well executed, reminding us much of the style of art in the marginal illuminations of the famous ROMAN D'ALEXANDRE in the Bodleian Library.

"On the reverse of folio 66 commences a new style of art, with more colour, and with gold back-grounds; but we only gain in splendour what we lose in delicacy and expression.* Whole-length portraits of Christ, the Apostles, Prophets, &c., with a calendar, are the succeeding contents. The text of the Psalter, written in a large Gothic type, in long lines (sixteen to a full page) with almost every line illuminated more or less, occupies 234 leaves. The more elaborate illuminations, with ornamented and gold back-grounds, are almost uniformly clumsy and unsuccessful. Beneath the text, however, we have the same style of art as in the introductory part; outline delineations, but of a gay character; games, sports, and pastimes, with scenes of hawking and hunting, of no ordinary merit, are found here in abundance.† On the reverse of the third of the last blank leaves is the following extraordinary memorandum, in a Gothic hand. 'Hunc Librum nautis ad exteros transvehendū datū; spectatus et honestus vir Baldwinus Smithus Londini a portorijis et vectigalibus retraxit atq: Mariæ illustrissimæ Angliæ franciæ et hiberniæ Reginæ Donavit mense Octobri Anno Domini millesimo quingentesimo quinquagesimo tertio Regni sui primo.'—It remains only to add that this very singular volume is bound with a large flower, worked in tambour upon one side of it, which said flower might have been the produce of the very needle of Queen Mary herself, as I make no question of her majesty having set an extraordinary value upon the contents of the book."

The old French text added at the foot of these drawings is very interesting. The specimen before us is to be read, "Icy devint Ysaach avugle e homme de age e fist appeler‡ Esau soun fiz qe estoit velu, le meuz amee, devaunt li e li dist; Esau va chaser e prenge une beste sauvage."

* It appears to us that the outlines of the drawings in this part of the book are by the same hand as the introductory sketches, but that their graceful execution has been hidden by the thick layers of body-colour used in their subsequent illumination.

† A pictorial life of Thomas à Becket is also included among these foot-illuminations, the whole of which has been engraved by Strutt, as well as many of the other delineations of manners, customs, games, &c.; a considerable number of which have been introduced into the "Pictorial History of England," and "Old England."

‡ The Anglo-Saxon form of the terminal r in this word, leads us to suggest the probability of this volume being the work of native artists.



Moses found by Pharaoh's daughter.

Moses found by Pharaoh's Daughter amongst the Bulrushes.

Exodus, ch. ii., v. 1, 6.

Aftir these thingis a man of the hows of leui zede out, and took a wif of his kin, which conceived and childe a sone, & she siz him welfaring and hidde bi thre monethes. And whan she miȝte not hele than she took a lep of seggis and baumede it with pich and puttede thei zong child withinne and puttede him forth ī a place of spier of the brink of the flood; the while his sustir stood afer & biheld the bifalling of the thing. Lo forsothe the douȝtir of farao cā dōn to ben washen in the flood. And her damsels walkeden bi the brinke of the flood. And whā she hadde sein a leep in the place of spier she sente oon of hir servantessis and she openede the leep brouȝt to hir & siz a litil child weping therinne. And she hade merci on the child and seide It is of the zonge children of ebrewes.

(MUS. BRIT., BIBL. ARUND., N^o 104, Vol. I.)

THIS curious picture is copied from one contained in a very splendid volume in the Cottonian Library (marked Augustus, A. 5.), entitled "Le Trésor des Histoires;" being an abridgment of the history of the world, commencing with the Creation.

The drawing before us has been selected, on account of the illustration it affords of the prevalent female fashions of the period when it was written; namely, about the middle of the fifteenth century. The high steeple-cap, here represented in its most extravagant height, may still be found lingering in some of the more remote parts of Normandy, where the ancient Couchoise-cap (as it is termed) has not given way to modern Parisian fashions.

The Illuminations in the volume before us well deserve to be made known by careful engravings; some of them being quite equal to those in the famous "Roman de la Rose," in the Harleian Library.



The burning bush.

The Burning Bush.

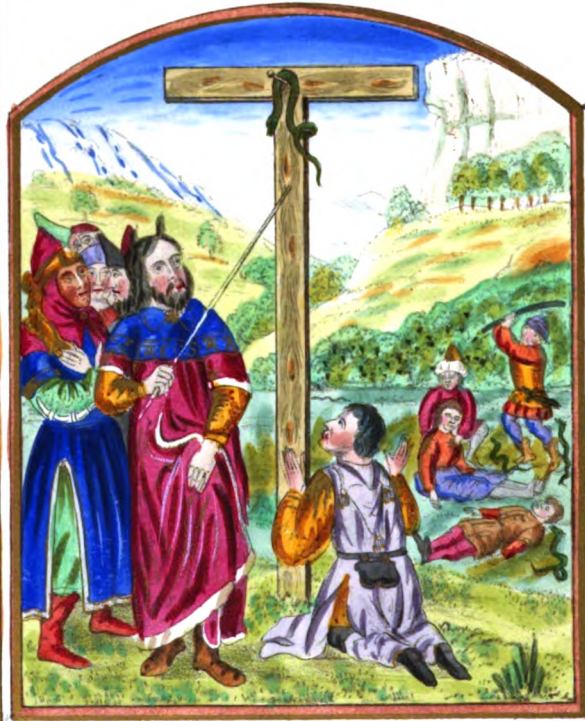
Exodus, ch. iii., v. 1—6.

Forsothe moyses kepte the sheep of iethro his wiues fadir preest of madiān. And whā he hadde dreue the floe to the innere partis of desert he cam to oreb the hil of god : Forsothe the Lord apperede to him in the flaume of fir fro the middis of the bush And he siz that the buche brente & he was not forbrent Therefore moyses seide I shal go & shal se this grete lizt whil the bush is not forbrent Sothli the lord siz that moyses zede to se And he clepide moyses fro the middis of the bush And seide Moises moyses, which answerde I am present ; And the lord seide Neize thou not hiddir but unbinde thou the sho of thi feet For the place in which thou stondist it is holi lond. And the lord seide I am god of thi fadir god of abraham, god of ysaac, god of iacob.

(MUS. BRIT., BIBL. ARUNDEL, N^o. 104, VOL. I.)

THE curious miniature before us is copied from the splendid Prayer Book of Mary de Medicis, preserved in the Doucean collection in the Bodleian Library, which has supplied the miniature of the Brazen Serpent. It is a singular illustration of the Miracle of the Burning Bush, and the drawing of the Lord God is interesting in an archæological point of view, being represented as wearing an Imperial crown and holding the ball and cross in His left hand, whilst His head is surrounded by a cruciferous nimbus, the branches of the cross formed of fleurs-de-lys ; the right hand being elevated in the action of benediction according to the practice of the Romish church.

We further see in this miniature, that at the period when this volume was executed the lower classes wore shoes and stockings not materially different from those of our own times.



The Brazen Serpent.

The Brazen Serpent.

BOOK OF NUMBERS, ch. xxi., v. 5—9.

And the peple spak aȝens the lord & moises & seide Whi leddest thou us out of egipt that we shulden die in wildrenesse, Breed faillith, watris ben not & oure soulis wlaten now on this mete most list, wherfor the lord sente frid serpentis into the peple, at the wondis of which serpentis & the dethis of ful manie men thei comen to moises & seide, we sinneden for we spakin aȝens the lord and thee preie thou that he take awei fro us the serpentis. Ad Moises preiede for the peple. And the lord spak to him, Make thou a serpent of bras & set thou it for a signe, He that is smiten & biholdith it shal live. Perfor Moises made a serpente of bras & settede for a signe. And men smeten & biholdinge it weren heeled.

OUR Illumination illustrating this text of Scripture is copied from one of the choicest gems of art in the Bodleian library at Oxford, the volume in which the original is contained having been bequeathed to that noble collection, together with his entire library, by the late F. Douce, Esq. It is a book of Latin Prayers of the small 8vo size, ornamented with most elaborate miniatures and borders, which formerly belonged to Mary de Medicis, Queen of Henri IV. of France. By various German connoisseurs who examined the volume whilst in the possession of the Rev. Rector Fochem of Cologne, the miniatures were ascribed to the celebrated Hans Memling (also called Hemling) of the school of Van Eyck. Dr. Waagen, however, who examined the volume soon after its arrival at Oxford, informs us "though they certainly are of that school, yet they will hardly be attributed to Hemling by any person who has seen the admirable miniatures by him in the celebrated Roman Breviary in the Library of St. Mark at Venice. The forms of the architecture, the perfection of the aerial perspective in the landscape backgrounds, decidedly indicate a rather later period; so that the paintings may be at the earliest towards the year 1500. Then the work of two hands may be clearly distinguished; one is of great delicacy and difficulty in the execution, and much animation in the figures. The title page with the head of Christ [holding a crystal globe in the left hand, and the right raised in the act of benediction, very similar in its style to the same subject

in the Prayer-book of Mary of Burgundy, in the possession of the Rev. J. Tobyn *] is by that hand. The other is far inferior, more mechanical and inanimate. The siege of Jerusalem on the opposite page, as well as the greater portion of the pictures, is by this hand. The outer margin of every page to the same height as the text is adorned usually in a dead gold, but sometimes on a greyish ground, with flowers, strawberries, insects, seldom with arabesques or jewels and pearls, executed with so much delicacy, beauty and truth, as is found only in the most celebrated MSS. of that age." †

Two of the miniatures, namely, the portraits of Christ and the Virgin, the latter being of the three-quarter length, occupy the entire page; others, as the descent of the Holy Ghost and the agony of Christ in the garden, also occupy the entire page, both of which and more especially the former, may be mentioned as most masterly in design and admirable in execution; others are of a smaller size, as the one before us, which in the original, however, is surrounded by a series of still smaller miniatures representing analogous passages in Scripture.

The entire story is excellently rendered in this little miniature, indeed we think the treatment of it—making Moses and the figures around him the chief subject of the picture, whilst the attacks of the serpents are removed to the background,—is to be preferred to that adopted by Le Brun in his famous picture on the same subject, and others, in which the alarmed and dying Israelites pursued by the serpents occupy the foreground, although it must be admitted that the latter mode of treatment gives far greater scope to the energies of the artist.

* See "Paleographia Sacra Pictoria," Part VII., for a copy of this portrait.

† "Art and Artists in England," vol. ii. p. 218.

The Israelites warring against the Canaanites.

JUDGES, ch. i., v. 1—5.

After the deth of Josue the sones of isrl̄ conselledē the lord & saiden Who shal stie bifor us agens Cananeth & shal be duk of the batel ; And the lord sayde Judas shal stie. So I haue ȝiue the lōd into his hondis And Judas said to Symeon his brother Sti thou w^t me in mi lot and fȝth thou aȝeins Cananei that I go w^t the in thi lot And Symeon ȝede w^t him and judas stied And the lord bytoke Cananey & ferezei in the hond of hem and thei killedden in bezech x thousand of men And the founde adonibozeth in bezech And the fouȝten aȝens hym & smeten cananeth & ferezei.

(MUS. BRIT., BIBL. ARUND., N^o. 104.)

THIS animated little picture is copied from the Duke of Berry's Bible Historiée, in the Harleian Library. It is needless to observe that the illuminator has, of course, adopted the usual plan of representing the figures in his drawing in the costume of the period when executed. The diversity in the armour, helmets, shields, and arms, accordingly render this miniature a valuable illustration of the costumes of the close of the 14th century.

Several of the figures are designed with great freedom, especially the one armed with a lance in the foreground ; nor is the left-hand figure, evidently about to make his escape, destitute of expression.



Joshua commanded to pass over Jordan

Joshua commanded to pass ober Jordan.

JOSHUA, ch. i., v. 1—5.

And it was don aftir the deth of moises servaunt of the lord ; that the lord spak to iosue sone of nun the ministre of moises, and seide to hi[—], Moises my servaunt is deed ; rise thou & passe this iordan Thou & al the peple with thee, into the lond which I shal giue to the sones of isrl ; I shal giue to 3ou ech place whiche the step of 3oure foot shal trede ; as I spak to moises, fro the desert and liban, til to the grete flood eufrates : al the lond of etheis til to the gret see a3ens the goinge don of the sunne shal be 3ore terme Non shal mon a3enstonde 3ou, in alle the daies of thi lif.

(MUS. BRIT., BIBL. ARUNDEL, N^o. 104.)

THE little Miniature before us is copied from the Duke of Berry's "Bible Historiale," in the British Museum, which has furnished various other illustrations of our series. It has been selected chiefly on account of the variety and elegance of the costume of the different male figures. The River Jordan is reduced to the size of a diminutive stream, in order to interfere as little as possible with the figures. The marginal border and back ground of the Miniature offer pleasing varieties, in addition to those of our other plates.



David and Goliath



David and Goliath.

1 SAMUEL, ch. xvii., v. 4—7, and 38—40.

And a man sone of a widow whos fader was uncerteyn ȝede oute of the castelis of filistans goliad bi name of geth of vi cubitis hiȝ & a spanē & a brasen bassinet on his hed and he was clothed w^t an habiōne hokid or mailyd Forsothe the weizte of his haburion was v thousand of sycles of bras and he had botus of bras in the hipys & a shelde of b̄s hiled his shuldres Forsothe shaſte of his spere was as a beem of webbis Forsothe thilk yren of his spere had vi hundred sicles of iren and his squier ȝede bfore hi And Saul clothed dauid with his clothes and putted a brasen bassinet on his hede & clothed hi w^t an haburion Therfor dauid was girte w^t his swerde on his cloths & bigan to asaie if he miȝte go armed for he had not custom And dauid saide to Saul I may not go so for I haue not use And dauid putted away tho & he toke his staf which he had euer i the hondz & he chese to hi v clereſt stones, that is hard pleine & round of the stronde And he sent tho in to shepdiz scrip which he had w^t hi And he toke the slig in the hond & ȝede forthe aȝens the filistei.

(MUS. BRIT., BIBL. ARUNDEL, N^o 104, Vol. 1.)

THE very ornamental drawing copied in the accompanying plate is contained in the Harleian MS., No. 2895, being a Diurnale or Psalter, with Prayers and Litany written and illuminated in the twelfth century. Many of the finest drawings of the volume have been cut out, but sufficient remain to attest the splendour and brilliancy of the execution of the drawings with which it was profusely enriched, many of which strongly indicate the work of a Byzantine artist.

The principal drawing in our plate is intended for the letter B, having the figures of David and Goliath introduced into the open part of the letter; the latter clad in the armour of the eleventh and twelfth century, and furnished with the kite-shaped Norman shield. The ornamental details are particularly characteristic of the same period, and are precisely similar in style to the more florid of the Anglo-Norman sculptures; such, for instance, as the font at Coleshill, Warwickshire, and some of the old work of Westminster Hall, discovered during some recent alterations, in which monsters, with tails terminating in ornamental scrolls, occur as capitals of columns.



The Crown offered to David.

The Crown offered to David.

2 SAMUEL, ch. i., v. 5—16.

And danih seide to the 3onge man that tolde to hym wherof wost thou that saul is deed And ionathas his sone And the 3onge mon seide that tolde to hym, By happe I com ito the hyl of gelboe And saul lenede on his spere; forsothe charis and knizttis neizeden to hiȝ, and he turned bihynd his bak & size me & clepide; To whom, when I hadde onswerid I am pēnt, he seide to me, Who art thou? And I seide to hym I am a mō of amalech & he spak to me stonde thou on me and alee me, for anguish is holden me and ȝit al my lif is in me. And I stode on hym & I kylde hym for I wiste that he miȝt not life aft the fallinge And I tok the dyademe that was i his heed & the vie fro his arm And I brouȝt hither to thee my lord: Forsothe d̄d tok and torent his clothis and the mē th' weryn with hym And thei weileden and weptyn & fastedyn til to eventide on saul and ionathas his sone; and on the peple of the lord and on the hous of isrl, for thei hadden falle bi swerde. And davih seide to the 3onge mon that tolde to hym of whēs art thou And he answerede I am the sone of amon comeling of amon of amalech. And davih seide to hym, Whi dreddest thou not to sende thyn hond that thou schildist slee the crist of the lord. And davih clepede oon of his childryn and seide go thou & falle on hym wech smoot that 3ong mon and he was deed & danih seide to hym thi blod be on thyn heed for thi mowth spak agens thee & seide I killede the crist of the lord.

(MUL. BRIT., BIBL. ARUND., N^o 104.)

THIS drawing is copied from an Illumination in a Latin Bible of gigantic size, preserved amongst the Royal MSS. in the British Museum, numbered 1, E. 9, ornamented with a great number of beautiful drawings, and with an endless number of ornamental letters of great brilliancy.

The present composition is introduced within a large capital F, of which the upright stroke is pleasingly varied with a ribbon wound round a column, and the ends terminate in rich flowing ornaments.

In the picture the artist has adopted the usual anachronism of giving two portions of the story at one view, the young man on his knees before the King, and he who is about to be executed, being intended to represent one and the same luckless individual.



The Penitence of David.

The Lamentation of Dabid.

2ND BOOK OF SAMUEL, ch. xii., v. 13—17.

And dauith seide to nathan I have sinned to the lord. And nathan seide to Dd Also the lord hath turne away thi synne : thou schalt not die natheless for thou madest enemyes to blasfeme the name of the lord ; and nathan seide to davith Also the lord hath turned for this word ; the childe which is borin to thee schal die by deth. And nathan turned a3en in to his hous And the lord smot the litil childe whom the wif of vrie childid to Dd & he despeyred And davith preiede the lord for the litel child And davith fastede bi fastinge and entrede asideshalf & lay on the erthe. Sothli the eldre men of his hous camen & constreyneden hy by meke preyers that he schulde rise fro the erthe And he nolde neith ete mete with them.

(ARUNDEL MS., BRIT. MUS., N^o 104, VOL. I.)

THIS miniature is copied from the Book of Latin Prayers in the Soanean library, executed by Lucas van Leyden and his scholars, from which the illuminated drawing of 'The Crown of Thorns' has been copied.

Independent of the beautiful illustration which this miniature affords of the text quoted above, it is interesting as affording a representation of the chamber of a person of quality in the 15th and 16th centuries. The bed, with its ample hangings, chandelier, faldstool, draperied table, bason and ewer, and even the nails of the door and curtains to the window, are carefully delineated.

The exquisite border (to which only a fine miniature painting could do justice) is a specimen of that admixture of the old Gothic foliage, with natural flowers, which characterises many of the illuminated borders executed about the beginning of the 16th century.

The subject is appropriately introduced as an illustration of one of the penitential Psalms (the 51st), the commencement of which is given in the plate—*"Miserere mei deus secundum magnam mesericordiam tuam—Et secundum multitudinem"* &c.



David's Song of Praise.

David's Song of Praise.

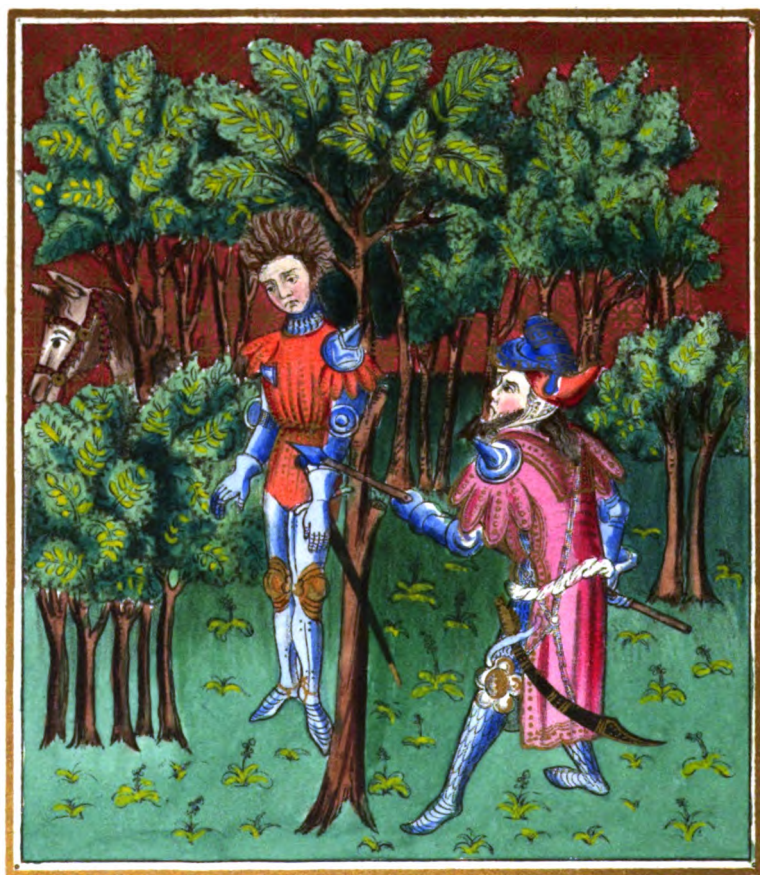
PSALM CV., v. 1—6.

Herie 3e the lord in his seintis; herie 3e him in the firmamēt of his vtu : Herie 3e hī ī his vtues
herie 3e him in the multitude of his gretnesse : Herie 3e him in the soun of trūpē ; herie 3e him in a
sautre and harpe : Herie 3e him in a tympan and queer ; herie 3e him in stringis and orgon : Herie
3e him in cymbals sownyng wel, herie 3e hym ī cymbals of iubilacion ; eche spirit herie the lord.

(MUS. BRIT., BIBL. ARUNDEL, N^o. 104.)

THE miniature before us is copied from one of the illuminations in the splendid "Bible Historiale" of the great Duke de Berri, in the Harleian collection of MSS. It has been selected as affording a series of figures of musical stringed instruments in use in the fifteenth century. The Royal Psalmist himself is engaged in performing upon the harp, and the figures in red and pink robes play the gittern, cittern, or lute ; the figure on the right hand upon a kind of violin of a very narrow form played with a bow, but used like the viol-de-gamba ; whilst the instrument in the hands of the left-hand figure, although resembling our modern violin, appears to be played upon with the hand alone, like the modern guitar.

The tessellated back-ground of the miniature is an example of a style very prevalent in fine illuminated MSS. of the fourteenth and fifteenth centuries, in which a charming effect was produced by delicate lines of pale opaque blue, red, and white colours, forming patterns upon small square patches of contrasted colours and gold. Some of these back-grounds are extraordinarily elaborate, and the colours still remain as brilliant as at the time when completed.



The Death of Absalom.

The Death of Absalom.

2 SAMUEL, ch. xviii, v. 9—14.

Sothli it bifel that absolon sittynge on a mule cam aȝens the sūantis of dauith And when the meule hadde entride undir a thicke oke & gret, the hed of absolō clevēd to the oke And when he was hōged bitwixe heuene & erthe the mule on whēch he sat passede Sothli sūmon siȝe this and tolde to ioab & seide I siȝe absolon honge on an hok, and ioab seide to the mon that hadde tolde to hy gif thou siȝest whi persedist thou not hym to the erthe & I schulde haue ȝoue to thee x siclis of silū & a girdil And he seide to ioab, than thou payedest in my hondis a thousande platis of selūe I nolde sende myn honde into the sone of the king ; ffor the while we harden the king comaunde to thee & to abisay & to ethay, & seide Kepe ȝe to me the childe absolon But & ȝif I hadde do aȝēs my lif hardily this miȝt not be hid fro the king An thou woldist on the toper side contrye and ioab seide, Not as thou woldist absolon schal be kept but I schal asayle hym bifore thee Thfōre ioab tok iii speris in his honde & fithede tho in the herte of absolon And when he sprauled ȝit cleuynge in the oke x ȝonge squiers of ioab runen and smiten & killeden hym.

(MUS. BRIT., BIBL. ARUND., N^o 104.)

THIS rich, although singularly treated design, is copied from the Royal MSS. in the British Museum, numbered 15, D. 3, containing the Bibl. Historiē, which has supplied several other subjects for our work.

Both the figures are interesting illustrations of the dresses of the time—namely, the early part of the 15th century—and the foliage is delicately touched with pale opaque green colour.



The judgment of Solomon.

The Judgment of Solomon.

1 Kings, ch. iii., v. 16—28.

Then ii wy^men hooris comyn to the king and stodyn bifore hym of wech on seide mi lord I biseche I and this womon dwelledyn in on hous and I childe^de at hir in a couche Sothli in the thrid day aft that I childe^de childe^de sche this, and weryn togedir in the hous and noon other was with us in the hous outaken us tweyne. Forsothe the sone of this womon was ded in the niȝt for sche alepte & oppresiede hym and she ros in the fourthe part of the niȝt in silence and tok my child fro me; thi hondmayde alepyng & sette in hir bosū; forsothe she putte^d ī my bosum hur sone that was ded and when I hadde risen erli to ȝeue milke to my sone he appered ded who I bihelde diligenther bi clere liȝt & I pceyued that he was not myne whom I had gendered. The tother womon onswerede, it is not so as thou seist but thi sone is ded forsothe my sone liueth, aȝen warde sche seide thou liest for mi sone liueth and thi sone is dede And bi this mān the streuy bifore the king; then the king seide, this womon seith my sone liueth and thi sone is deed and this wommon answereth nay but thi sone is deed forsothe my sone liueth: thfore the king seide Bring ȝe to me a swerd And when thei hadden brouȝt a swerd bifore the king he seide, departe ȝe the quik ȝonge child into ii partis and ȝeue ȝe the half p^r to on & the half part to the tothere. Forsothe the womon whos sone was queke seide to the king, for hir entrailes weren meuid on hir sone; Lord I biseche ȝeue ȝe to hir the quick child and nil ȝe slee hym. Aȝenward sche seide be he neth to me ne to thee but be deȝtid. The king answerede and seide ȝeue ȝe to this womon the ȝong quik child and be he not slayn Forsothe this is his mod^r. Therefore al īsrl herde the dome weche the king hadde domed And they dredden the king and siȝen that the wisdom of god was in hym to mke dome.

(MUS. BRIT., BIBL. ARUNDEL, N^o. 104.)

THIS Miniature is one of the illustrations of the Life of Solomon contained in the second volume of the splendid Bible of the Duke de Berry in the Harleian Library, which has also furnished the drawing of the Visit of the Queen of Sheba to the Wise Law-giver of Israel. In the present instance we find the features of the King closely resembling those in the Illumination above mentioned, which induces us to regard them as actual Portraits of Charles the Wise, brother of the Royal possessor of the volume.

The architectural design of the throne, and the dresses both of the male and female figures, are interesting illustrations of the fashions of the latter part of the fourteenth century. The entire composition is simple, but highly effective; and satisfactorily elucidates the affecting story narrated in the Sacred Volume.



The Queen of Sheba's visit to Solomon.

The Queen of Sheba's Visit to Solomon.

1st BOOK OF KINGS, ch. x., v. 1—3, 9.

But also the queene of Saba when the fame of Salamō was herd : cam in the name of the lord to tempte hym in dorde and douty questions. And sche entrede with meche felowschipe & riches into Ierl̄m and with camels beringe swete smelling thingis and gold gretli withoute nōubrē & precious stonis and sche cam to King Salōn and spak to hym alle thingis wheche sche hadde in hir horte and Salamon tauȝte hir alle wordis wheche sche hadde put forth. No word was that miȝt be hidde from the King and wheche he answerede not to hir.

—and sche seide to the king—Blessed be thy Lord God whō thou plesedist and hath set thee on the trone of isrl̄.

(ARUNDEL MS., BRIT. MUS., N^o 104.)

THE Miniature before us is copied from one of the most interesting manuscripts in the Harleian Library, in the British Museum; namely, the "Bible Historiale" of Jehan, the famous Duke de Berry, brother of Charles V., surnamed the Wise, by whose policy the power of the English in France in the latter part of the fourteenth century was almost destroyed. The work consists of two volumes of a large folio size, in perfect preservation, with a vast number of drawings, and bears the signature of the royal owner himself at the end—

"Ce livre est au Duc de Berry.

"JEHAN B."

The present Miniature is one of four, with which the first page of the second volume is decorated, representing various events of the life of King Solomon, who is here represented in the royal robes of France; leading us to infer, from the usual practice of the illuminators of the period, that the figure is intended for that of the wise monarch Charles himself, as the same likeness is carefully maintained throughout. The elegant figure of the Queen of Sheba is also evidently

intended for a contemporary portrait. Great pains have been taken by the miniaturist in the delicate handling of the features; and the dresses of the King and Queen, as well as those of the mace-bearers, form a perfect study in the history of costume. The tight hose of the front attendant terminating in toes of extravagant length; the short double-peaked beards of all the male figures; the sideless upper garment of the Queen, apparently of white fur and jewelled, with the girdle over the hips, to which the gysire was attached, and the golden net-work in which her hair is confined, are all worthy of notice. The latter peculiarity is mentioned by Chaucer in his "*Legend of Good Women*."

"A fret of golde she had next her here."

"And everich on her head

A rich fret of golde, which withouten dread

Was full of stately net stones set."

Ibid. *The Flowre and the Leaf*.

Jehan Duke of Berry and his brother Charles V. may be said to be the founders of the National Library of France; and although many of the manuscripts which were executed by their orders no longer exist in that country, the Bibliothèque du Roi possesses several of the finest. The catalogue made of them in 1373, by Gilles Mallet, is in existence; as well as the inventory made when the Duke of Bedford was Protector of France. Many of these manuscripts were of the greatest beauty, and the sums paid for them by the royal bibliomaniacs were very large. In the catalogue of those of the Duke of Berry are copies of the Bible, for which 300 livres were paid; a Treatise on the City of God, 200; and a copy of Titus Livius, 135.* The Bible which has furnished the miniature before us, is one of these MSS., and, judging of the comparative value of money, must have cost its royal owner an immense sum.

* Langlois, "*Essai sur la Calligraphie*," Rouen, 1841, p. 106; and see "*Bibliothèque Prototypographique, ou Libraires des Fils du Roi Jean, Charles V., Jean de Berri, Philip de Bourgogne, et les siens*," 4to. Paris, 1830, with numerous facsimiles. We are also informed that Count Bastard has just published a work on these royal MSS.



The Canticle of Canticles.

The Canticle of Canticles.

SONG OF SOLOMON, ch. i., v. 1—4.

(The Chirche of the Cōmyng of Crist spekith seyinge)

Kysse he me w^t the cosse of his mouth

(The voice of the fadir) ffor bet ben thi tetis

than wyn smelling with best oynmentis

(The voice of the Chirche) oyle held out

thi name perfore theginge waxinge wymmē

louedē thee ful myche

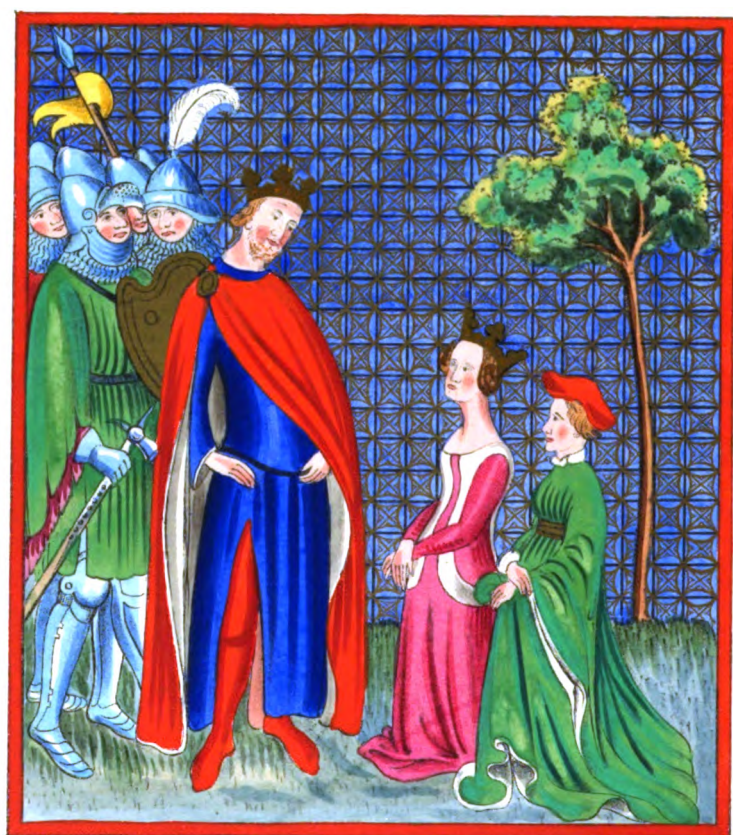
(The voice of the chirche to cōst) Drawe

me aft' thee wee schul rēuen in the

smell of thin oynmetis.

(EGERT. MS. N^o. 618.)

OUR Illustration of this passage is taken from a magnificent volume contained in the library of the British Museum (Reg. MS. 15 D. 3), comprising the French History of the Bible, written in the 15th century; and like many of the other illuminations contained in it, the one before us affords an excellent representation of some of the most outré fashions of that most fashionable period. The figures are, of course, intended for those of the Church and her spouse, but the illuminator has taken the liberty of dressing them in the style of the time; indeed it is far from improbable that they were intended to portray the noble couple for whom it is not unlikely that the volume was written. The horned head-dress of the lady, and the little golden bell-like ornaments along the edge of the robe of the gentleman, are especially worthy of notice. The few lines of text below the drawing will enable the reader to compare the contemporary French version with the English one given above.



Gestur before King Alphonse

Esther before King Ahasuerus.

BOOK OF ESTHER, ch. vii., v. 1—3.

Therfor the king and aamon entreden to the feste ; to drinke with the queen and the king seide to hir 3he in the seconde dai ; aftir that he was hot of the wyn, Hester what is thin axing, that it be 3ouen to thee and wht wlt thou be don ; 3he thou ; thou axist the half part of my rewme, thou shalt gete ; to whom she answerede ; A king 3if I have foude grace I thin igen & 3if it pleseth thee ; 3eue thou my lif to me, for whеч I preie & my peple for whеч I biseche.

(MUS. BRIT., BIBL. ARUNDEL, N^o 104.)

THIS Miniature is copied from the Royal MS. in the British Museum, 15 D. iii., of the fifteenth century. Its composition is elegant, and royal dignity is clearly expressed both in the figures of Ahasuerus and Esther ; the latter of whom is habited in precisely the same style as the monumental figure of Blanche de la Tour, daughter of King Edward III., in Westminster Abbey. The visored bascinet of the Man-at-Arms (probably intended for the envious Haman), pierced in front for breathing, with the broad chin-piece, chain neck, and martel de fer or pole-axe, are to be noticed, as well as the band across the breast, supporting the shield, and the panache, consisting of a single feather at the apex of the helmet of one of the other attendants, a peculiarity introduced in the reign of Henry V. The elegant back-ground is copied from another miniature in the same volume.



The Genealogy of Christ.

The Genealogy of Christ.

ST. MATTHEW, ch. i., v. 1.

The^e booke of the generacion of ihu cst̄ the sone of Dauid the sone of Abraham.

(EGERTON MS., BRIT. MUS., N^o 618.†)

GENESIS xxii., v. 15—18.

Forsothe the aungel of the lord clepid ABRAHAM̄ the secunde time fro heuene and seide, the lord seiȝt, I have swore bi myself for thou hast do this thing and hast not sparid thin oon gendrid sone for me, I shal blesse thee and I shal multiplie thi seed as the sterris of heuene and as the grauel which is in the brink of the see. Thi seed shal gete the ȝatis of his enemies and alle the folkis of erthe shal be blessed in thi seed, for thou obeydest to my vois.

(ARUNDEL MS., BRIT. MUS., N^o 104. vol. I.)

JEREMIAH xxiii., v. 5—6.

Loo dais come seith the lord and I schal rere DAVID arigtwise buriounyng and regne he schal kyng and wise he schal ben and done he schal dome and rigtwisnes in erthe. In tho dais saued schal ben juda: and israel schal dwell tristili. And this is the name that thei schal clepen him, our rigtwise lord.

(EGERTON MS., BRIT. MUS., N^o 617.)

ST. LUKE i., v. 30—32.

And the aungel seide to hire Ne drede thou MARIE Sothely thou hast founden grace anentis god.

* It may be necessary to mention, that in old English MSS., the letters *th* were represented by a *y*, or rather by the last remains of the Anglo-Saxon letter called thorn (*þ*), and which is still retained by old-fashioned persons, who write *y^t* for that, *y^e* for the, &c. We have thought it advisable in this work not to retain the antiquated form.

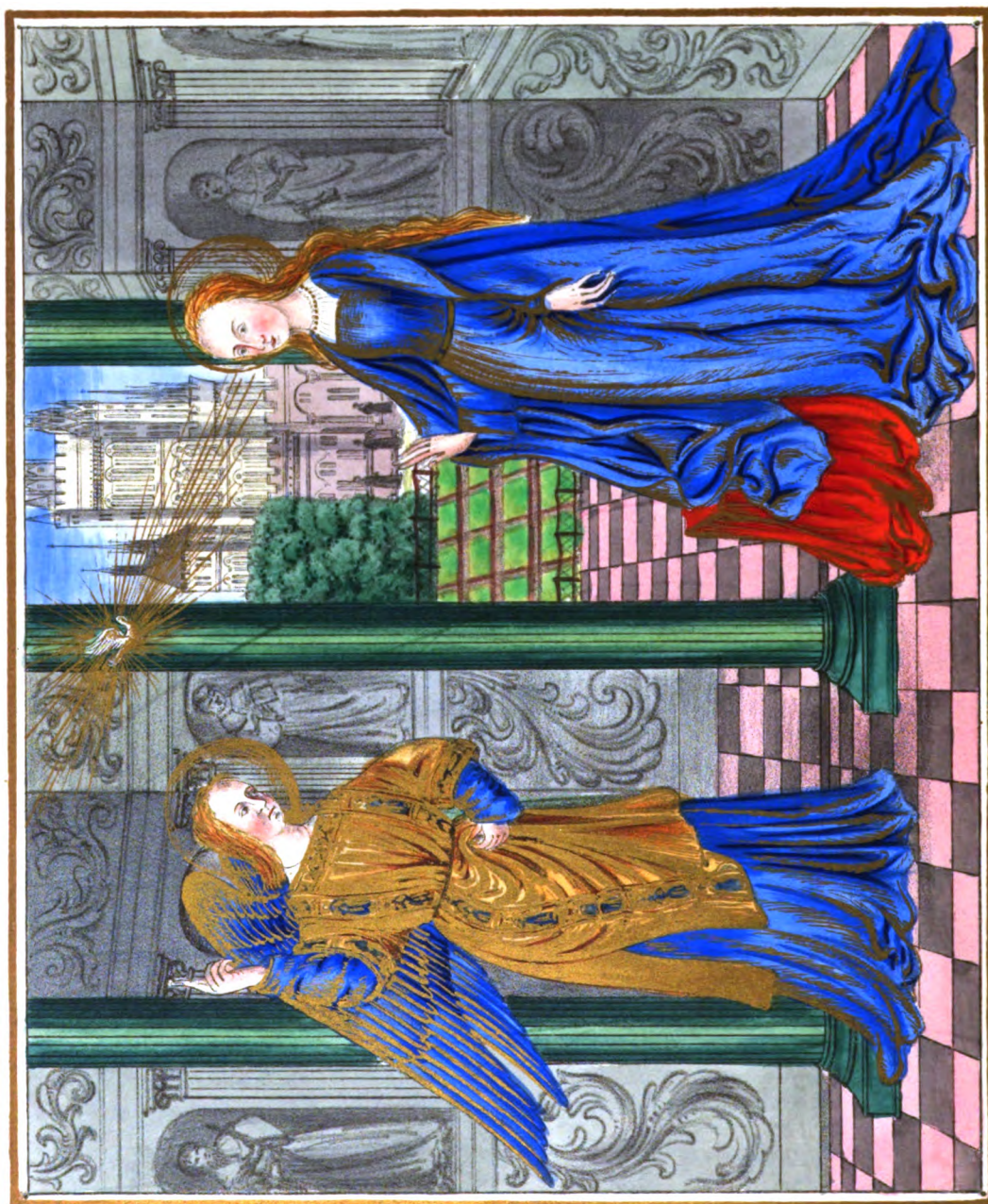
† This fine MS., containing the genuine Wickliffe version, belonged to the celebrated Biblical scholar, Dr. Adam Clarke, and is illuminated with the arms of the good Duke Humphrey of Gloucester, brother of King Henry V.

Loo thou schalt conceyue in wombe and bere a sone and thou schalt clepe his name iesus. This schal be grete and he schal be clepid the sonne of the higest and the lord god schal geue to hym the sete of david his fadir.

(EGERT. MS., BRIT. MUS., N^o. 618.)

Our illumination representing the Genealogy of Christ has been selected as a fitting illustration for the commencement of this work, forming, as it may be considered to do, the connecting link between the Old and New Testament dispensations. It is from the Psalter of Saint Louis, King of France, preserved in the library of the Arsenal at Paris, and justly regarded as one of the most valuable manuscripts in that country. It is executed in the style of the 13th century, in bright body colours, with hard, black outlines, and is in a wonderfully perfect state of preservation. The drawing before us is remarkable for the great elegance of the ornaments on each side of the medallions which contain the miniatures of David, the Virgin Mary, and our Saviour, the genealogical tree springing from the body of the sleeping Abraham.

The mode of representing the descent of the Holy Ghost adopted in this drawing, is of very rare occurrence; the seven doves, representing the seven divine attributes of the Holy Spirit, recorded by Isaiah, ch. xi., v. 1 and 2; and in the Apocalypse, ch. v., v. 6 and 12.



The Annunciation.

The Annunciation.

ST. LUKE, ch. I., v. 26—30.

Sothely in the syxte monethe the augel gabrel was sent fro god into a cytee of galilee to whom the name nazareth to a mayden wedded to a man to who the name was joseph of the hous of david and the name of the mayden marie. And the aungel gon in to hire seide, Hayle ful of grace the lord w^t thee blessid be thou among wymen. The whiche whanne she hadde herd was trublyd in his word and thouȝte what manere salutacion this was. And the aungel seide to hire ; ne drede thou marie Sothely thou has founden grace anentis god.

(EGERTON MS., BRIT. MUSE., N^o 618.)

THIS miniature is copied from a very elaborately painted Book of Prayers, of the end of the fifteenth or beginning of the following century, in the library of the Reverend Mr. Delafosse, which has also supplied the illustration of 'The Treachery of Judas.' In the original the two figures before us occupy two pages facing each other, so that when the book is opened, the two drawings form a wide continuous miniature. By omitting portions of the walls of the corridor in which the scene is supposed to take place, we have been enabled to bring the two figures into one of our plates. The extremely graceful attitudes both of the angel and the Virgin, and the richness of the foreground of the scene, are well contrasted with the interesting architectural background. The artist has relieved the prevalence of the blue colour of the principal objects by introducing a small mass of red drapery over the seat from which the Virgin appears to have just risen. The trim-cut hedge of the garden and the straight walks intersecting each other, are evident illustrations of the horticulture of the period.



The Visitation of Mary and Elizabeth

The Visitation of Mary to Elizabeth.

ST. LUKE, ch. i., v. 39—43.

Sothely Marye rysinge up in thoo daies wete w^t haste in to the hilly placis ī to a cytee of iude And sche entride in to the hous of zacharie & grette Elizabeth. And it was don as elizabeth herde the salutation of marie, the 3unge childe in hire wombe glad dide. And elizabeth was fulfillid w^t the hooly goost & criede w^t greet voyce & seide Blesside thou among wymme And blessid be the fruyt of thi wombe And wherof is this thing to me that the modir of my Lord cum to me.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

THE beautiful little Book of Prayers from which the accompanying drawing has been copied, is justly prized as one of the gems of the Doucean Collection, now preserved in the Bodleian Library at Oxford.

It contains the office of the Virgin, with the usual calendar prefixed. The larger illuminations are fifteen in number, and for splendour of execution have never been surpassed.

On one of the drawings (the second) is inscribed on the foot of the seat on which the Virgin is seated, "s. c. f. A" MDXXVII.*" The same date also occurs in the miniature of the Presentation in the Temple. Below are the arms of the noble person for whom the book was executed; viz., quarterly—1, Empire and Sforza (Visconti) quartered; 2, Massovia; 3, Lithuania; 4, Arragon quartered with Hungary, Anjou of Naples, and Jerusalem; the whole surmounted by a ducal crown. The volume, therefore, belonged to Francesco Sforza (second son of Lodovico il Moro) the last Duke of Milan, who succeeded his brother in 1521, and died in 1535. The artist is supposed by Sir F. Madden to have been a

* It has been suggested that these are the initials either of Sanat Covoni or Scipio Cavaletti. The same initials occur in one of the miniatures (evidently executed by the same artist) in the beautiful Book of Prayers, written for King Sigismund I. of Poland, formerly in the possession of the Stuart family, and purchased by the British Museum at the dispersion of the Duke of Sussex's MSS., and of which several fac-similes are given in our "Palaeographia Sacra Pictoria."

German; and it is not improbable that it was executed by order of Charles V., as a present to the Duke of Milan. The miniatures are—1, the Passion of Christ in the Garden; 2, the Salutation of the Virgin; 3, the Visitation of the Virgin to Elizabeth; 4, the Holy Family; 5, the Angels and Shepherds (the border of which is given by Shaw, in his *Illuminated Manuscripts*, Art. xxxviii.); 6, the Magi adoring Christ—a magnificent drawing; 7, the Purification of the Virgin; 8, the Flight into Egypt; 9, Massacre of the Innocents; 10, Virgin and Child; 11, Penitential Figure in Attitude of Prayer; 12, Redemption of Souls from Hell; 13, Crucifixion; 14, Taking down from the Cross; 15, the Virgin sitting in a circle of Holy Fathers. Each of these miniatures is surrounded by a border of subdued gold and colours, designed in the most exquisite taste.

The female figure standing at the door of the house of Zachariah and Elizabeth is evidently a portrait, and the style of the head-dress betrays a peculiarity of the German fashions of the period. The whole is touched with the greatest delicacy, but the heads of the principal figures are disproportionately small.



The Nativity.

The Nativity.

ST. LUKE, ch. ii., v. 4—9; 15, 16.

Sothly & ioseph stiede up fro galilee of the citee nazareth : into iudee i to a cytee of dauith that is clepid bethlem, for that he was of the hous & meyne of davith : that he schulde knowleche w' marie spousid to him wiif with chiilde Sothly it was don whanne thei weren ther the dayes wer̄n fulfillid that sche schulde bere child And sche childide hire firste borun-sone and wlappe him in clothis & puttide him in a crache for there was nat place to him in the comune stable And schepdis weren in the same cuntree wakyng & keypyng the wacchis of the niȝt upon here floc And loo the aungel of the lord stood bisidis hem & cleernesse of god schynyde aboute hem & thei dredden with gret dred.

And it was don that whenne aungelis passiden away fro hē in to heuene the scheperdis spoken togidre seiynge Go we over to bethlem & see we this word that is maad, the whiche the lord maad & schewide to us And thei hiynge camen & foundē marie and ioseph and a zung child putt i a crache.

(Mus. Brit., Egerton MSS., No. 618, fo. 259 b.)

OXFORD possesses two magnificent memorials of the proud Cardinal Wolsey, not often submitted to the eyes of the curious, consisting of two splendidly illuminated vellum folio volumes, containing the selections from the Latin Gospels read in the service of the Church. The one, preserved at Magdalen College, was deposited there by the Cardinal, as he had been formerly a bursar of that College. The other is still kept at the noble establishment of his own foundation, Christ Church, and contains forty-five leaves, the vellum being thick but with a soft surface. "The ample margin," observes Dr. Dibdin, "reminds us of the broad brim of the Cardinal's own hat. On fol. 32 we read the date of 1528, with the initials T. C. at top, having a crown surmounted with Wolsey's crest of a Lion's head in blue. On the reverse of fol. 27 are two groups of angels in a delicious style of execution; but the art I submit is Flemish or German, as we witness much of the Albert Durer manner in the foldings of the draperies. The borders, however, and especially the capital letters, could have been executed by no other hands than those of an Italian. The latter are almost without a rival; and in the former, fruits, flowers, pearls, and precious stones, [together with birds and

insects, and with the Cardinal's arms oft repeated] are executed upon a rich dark ground in a manner perfectly enchanting.

"The larger subjects from Scripture have usually less merit; the figures are generally short and coarsely executed, and the management of the gold or gilding is usually unsuccessful. Warton (*Hist. Eng. Poets*, vol. iii, p. 146) has a slight but commendatory notice of the Christ Church copy, appearing to be ignorant of that in Magdalen College." *

By the permission of the Dean and Chapter of Christ Church, and the kind offices of Dr. Buckland, we are enabled to lay before our subscribers a copy from one of the most interesting miniatures in the volume last above described.

The artist has taken the liberty to introduce the event of the Nativity, not in a stable, as described by the Evangelist, but in an ancient temple, † the desolate state of which he has however indicated by the weeds growing on the walls, the birds flying about the open arches, and the rude broken wall erected within the building, as a stable. From the strong individuality in the features of the principal figures in this drawing, we consider it certain that they were introduced as likenesses of persons living at the time when the volume was executed. And from the ordinary custom of thus introducing the likenesses of the owners of the volumes themselves into the composition, we are almost tempted to regard the left-hand figure with the broad-brimmed hat as that of the Cardinal himself; and the figure immediately above him as that of King Henry himself: certainly the Virgin Mother bears a striking resemblance to the various figures of the Virgin drawn in Henry the Eighth's own Prayer Book, now preserved in the British Museum, and which we doubt not were portraits of one of his queens. The entire style of the composition and colouring reminds us of the subsequent school of Rubens.

Besides the volumes above described, the British Museum possesses a minikin volume about one inch high, bound in gold, consisting of prayers and selections from the Gospels, and containing autograph notes both of Cardinal Wolsey and Henry the Eighth.

* *Bibl. Decam. I.*, clxxxiii.

† An eminent connoisseur has suggested to us that the drawing of the miniature before us is certainly Italian, and that it was possibly copied from a design by Baldassare Peruzzi, who especially excelled in architectural perspective.



The birth of Christ announced to the Shepherds

The Birth of Christ announced to the Shepherds.

ST. LUKE, ch. ii., v. 6—11.

Sothly it was don whanne thei weren ther̄ the dayes wern̄ fulfillid that sche schulde bere child And sche childide hire first borun sone and wlapide him in clothis & puttide him in a crache for there was nat place to him in the comune stable. And schepdis weren in the same cuntree wakyng & keypyng the wacchis of the niȝt upon here flocc. And loo the aungel of the lord stood bisidis hem & cleernesse of god schynyde aboute hem & thei dredden with gret drede. And the aungel seide to hem Nil ȝee drede Loo sothely I eūgelīze or *preche* to ȝow a grete joie, that schal be to all peple for a sauour is born to day to us that is crist the lord in the cytee of davith.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

THIS Drawing is copied from the Harleian MSS., 2877, being a Missal of small size and unpretending appearance, executed towards the beginning of the sixteenth century, but remarkable for the extreme beauty of several of its miniatures; amongst which may be mentioned those representing the Adoration of the Magi, the Birth of the Saviour, and the Coronation of the Virgin. The one before us, notwithstanding the very simple treatment of the subject, is rendered very effective from the contrasted lights, produced by the glory of the Angel and the ruddy glare of the fire.



The Purification of the Virgin.

The Purification of the Virgin.

ST. LUKE, ch. ii., v. 21—30.

And aft that eigte dayes weren endid that the child schulde be circūcidid his name wā clepid iħc The whiche was clepid of an aungel byfore he was conceyued in wombe And after that the dayes of purgacion of marie weren fulfillid after moyses lawe thei token him into ierusalem that thei schulden offre him to the lord as it is writen in the lawe of the lord For euery male kynde openynge the wombe for to go out schal be clepid hooly to the lord And that thei schulden zeue an offrynge aft that it is seide in the lawe of the lord a peire of turtris or two culuer briddis And loo a man was in ierusalem to whom the name Symeon & this man was iust & dredful abydyng the confort of yrael And the holy goost was in hym And he hadde taken answere of the hooly goost that he schal not see deeth no but he see first crist of the lord And he came in spirit in to the tēple And whane his fad & mod laddē in the child iesu that thei schude do aft the custom of lawe for hym And he toke him into his armis and he blessid god & seide Lord now thou leeuist thi seruauant aft thi word in pees for myn eizen hau seyn thin heelthe zeuere. The whiche thou hast maad redy before the face of alle peplis Liȝt to the schewynge of heithen men & glorie of thi peple of yrael.

(MUS. BRIT., BIBL. EGERTON, N^o 618.)

THE splendid Sforza Missal amongst the Doucean MSS., which now enrich the Bodleian Library, and from which the drawing of the Visitation of the Virgin to Elizabeth, given in this work, was copied, has also supplied the present subject.

The Miniature before us is especially interesting, from having the date of its execution, MDCXXVII., inscribed in the canopy over the head of the high priest. It is also drawn with the greatest care, and touched by a most masterly pencil. The heads of the principal figures are especially to be noticed, as full of animated expression. The entire composition is, in fact, worthy of great praise.

The elegant border, likewise, exhibits a pleasing capriciousness in its ornaments, rarely to be met with.



The Flight into Egypt.

The Flight into Egypt.

ST. MATTHEW, ch. ii., v. 13, 14, 15.

Loo the aungel of the lord appeered in sleep to Joseph seyinge Rise up & take the childe & his modir and flee in to egypt and be thou there til th' I seye to thee Sothely it is to cume ; that herode seke the childe for to lese hym, the whiche joseph risynge up toke the childe & his modir by nygt & wente into egypt and was there til to the deth of Herode. That it schulde be fulfillid th' thing th' was seyde of the lord bi the pphete seyinge F^o egypt I have clepid my sone.

(EGERT. MS., BRIT. MUS., N^o. 618.)

THIS charming Miniature is copied from a Book of Prayers of the octavo size, which belonged to King Henry the Eighth, and which contains various marginal notes in his own hand-writing. It is preserved amongst King George the Third's MSS., in the British Museum. (No. IX.) The delineation of the expression of the features of Joseph and the Virgin is peculiarly happy ; the meek pale mother bending over her child, and the care-worn Joseph obliged to fly to a strange land, forming a striking contrast to the middle and distant landscape, tinged with the rays of the sun, and in which great truth to nature has been preserved, even to the dashing of the water at the foot of the tower, and the circling eddy of the stream. The pretty border of flowers and insects surrounding the miniatures in this volume (in which the *red rose* is pre-eminently conspicuous), painted upon a ground slightly washed with gold, may be pointed out as an instance of almost the latest style of art adopted in the illuminations of manuscripts.



The Murder of the Innocents.

The Murder of the Innocents.

ST. MATTHEW, ch. ii., v. 16—18.

Thane Herode seiyinge that he was
scorned or disceyued of the Kynges was
gretely wrothe And he sendyng
slow3 all the children th' were in
Bethелеem & in alle the endis of
it fro two 3eer age & w' men
after the tyme th' he hadde sou3te
out of the kynges Thane it was
fulfillid that thing th' was seide
bi jeremye the pphete seying the
voyce is herde an hee3 weepynge
& myche weilynge rachel weepinge
her sones & sche wolde not
be confortid for thei be not.

(EGERT. MS. N^o. 618, IN BRIT. MUS.)

THE present illumination has been selected as affording an excellent representation of the armour of the 15th century, that of the principal soldier being of an unusual form. From the character of the writing it may be inferred that the drawing before us is of French origin. The original is in our own collection, and in it the story is rendered more complete by the introduction of the Flight into Egypt in a small transverse compartment at the foot of the page, which we have been obliged to omit for want of space. The passage of scripture introduced in the scroll, is a fitting illustration of the subject, being the commencement of the 70th Psalm, "O God, make speed to save me; O Lord, make haste to help me." The marginal ornaments are delineated in an elegant style, by no means of usual occurrence in manuscripts of the 15th century.



The Baptism of Christ.

The Baptism of Christ.

ST. MATTHEW, ch. iii., v. 13—17.

Than ihc came fro galilee in to jordan to ioon for to be cristned of hym, sotheli ioon forbeed hym seyinge, I owe for to be cristned of thee : and thou comest to me : Forsothe ihu answeringe seide to him, Suff^r nowe. For so it bicometh us for to fulfille all rȳtwisnesse, than ioon lete hym or lefte forsothe ihc cristened ; steyze up a noon fro the wat : and loo heuens ben opnyd to hym And he seeȝ the spirit of god comynge don as a culu and comynge upon hym, & loo a voice fro heuens seyinge, this is my loued sone in the whiche I have plesid to me.

(MUS. BRIT., BIBL. EGERTON, N^o. 618, fo. 225.)

OUR illustration of this text is copied from one of a fine series of Missal drawings in our own collection executed towards the end of the fifteenth century, apparently in France judging from the style of the writing.

We are aware that notwithstanding that Sts. Matthew and Mark speak of the spirit of God "descending like a dove," and that St. Luke (ch. iii. v. 22) more expressly asserts that "the Holy Ghost descended *in a bodily shape like a dove*," it has been the opinion of many divines (Bishops Mann, Whitby, Pearce, &c.) that it is not thereby meant that the shape was like that of a dove, but that the light or glory by which the Holy Spirit manifested itself had a bodily appearance, and descended upon Jesus in the same manner as a dove descends upon the earth.

The name of the Holy Ghost, *Spiritus* in Latin and ΠΝΕΥΜΑ in Greek, signifies air in motion ; and this circumstance, in conjunction with the express assertion of St. Luke, doubtless led the early Christian writers and artists to typify the Holy Ghost by the figure of a dove, the winged inhabitants of the air more especially calling to mind the action and operations of the third divine personage in the Trinity. It is certain, however, that almost from the earliest ages of Christianity the presence of the Holy Ghost has been indicated by a white dove ; whilst almost for an equally long period of time, we may trace the traditional mode of representing the Baptism of our Saviour exhibited in our plate. We find it especially in the twelfth and

thirteenth centuries in its rudest form, as it appears in the earliest painted glass, and which we have seen reproduced in many of our new churches built with the narrow lancet windows; and in which the River Jordan rises up in the middle of the drawing like a mountain, with large fishes swimming about the legs of the Saviour.

The ornamental border, although pretty, is in the most ordinary style of the fifteenth century.



The raising of Lazarus.

Christ raising Lazarus from the Dead.

ST. JOHN, ch. xi., v. 38, 44.

Therfore iesus eft makynge nois in him self came to the grave. Forsothe there was a den & a stoon was putt ther on ; Ihc seith take ȝee away the stoon. Martha the cistre of hym that was deed seith to hī Lord he stynkyth now sothely he is of foure daies. Jesus seith to hir Have I nat seide to thee ; for ȝif thū schalt bileue thou schalt see the glorie of God. Therfore thei tokē away the stoon Forsothe the ihen reisid upward ; ihc seide Fadir I do thankis to thee for thou herdist me Forsothe I wiste for thou euere more heerist me ; but for the peple th' stondith aboute I seide that thei bileue, for thou hast sente me ; whene he hadde seide thes thingis he criede with a grete voice **Lazarus** come forth *or out* ; and anon he that was deed came forth bounden the hondis & feet with bondis & his face was bounde with a sudaree *or sweetynge cloth* Jesus seith to hem Unbynde ȝee hym & suffre ȝee hym go away.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

OUR Illustration of this most striking miracle of our blessed Lord, is a fac-simile of an Illumination contained in the Prayer Book of King Henry VIII., preserved amongst the royal MSS. in the British Museum, which has also supplied the miniature of the Flight into Egypt. The composition is simple and easy, and the colouring rich. The three principal figures are treated in a manner perfectly indicating their respective characters and situations. This subject generally occurs as the illumination at the commencement of the service for the burial of the dead ; whereof a beautiful specimen is given by Dr. Dibdin, in the first volume of the "Bibliographical Decameron," under the title of Christ Cleansing the Leper.

The beautiful border is copied from another page of the same volume, the border surrounding the present Miniature being very similar to that given in our illustration of the Flight into Egypt.



Jesus Christ in the Storm.

Jesus Christ in the Storm.

ST. MARK, ch. iv., v. 35, 40.

And he seith to hem in that day whenne euenynge was maad, Passe we azennward, and thei leuyng the cūpanye of peple token hym so that he was in the boot and othir bootys weryn w' hym and a greet storme of wynd is maad ; and sente waays into the boot so that the boot was ful. And he was in the uynder parte of the boot sleepinge on a pylewe, & thei reysen hy & seyen to hym, Mayster perteenth it not to thee that we perischen and he riysinge up manasyde to the wiynde & seyde to the se, Be styлле, wexe doumbe and the wiȳd cecyde & greet peessyblenesse is maad and he seith to hem, What dreden zee, nouȳt zet hau zee feith and thei dreden with greet drede eche othir.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

THIS little Miniature and Border are copied from one of the most interesting volumes in the British Museum, being a Psalter written and illuminated for the use of King Henry VI., when about ten years of age. It is, indeed, in every respect worthy "to be set before a King." The numerous miniatures which it contains are executed with wonderful delicacy, and amongst them the portrait of the little sovereign occurs five or six times. Some of these have been copied by Strutt, Dibdin, and in our "Palæographia Sacra Pictoria."

The Miniature before us is interesting, on account of the careful details which it presents to us of the various parts of a ship at the close of the fourteenth century; whilst the classical idea of the storm being raised by Boreas is not unworthy of notice; nor are the little imp in the rigging and the whale's head beneath the vessel to be passed unobserved.

This inestimable volume is justly regarded as one of the gems of the Cottonian Library, in which it bears the mark Domitian xvii.



The entry of Christ into Jerusalem.

The Entry of Christ into Jerusalem.

ST. MATTHEW, ch. xxi., v. 1, 2 ; 6—9.

And whanne ihc̄ came nyȝ to ierusalem & came to bethfage at the mouȝte of olyuete ; thanne ihc̄ sente his two disciplis seiyinge to hē Goo ȝee into the castel that is aȝens ȝow and anoon ȝee schuln fynde a sche asse tyed & a colt w^t hir unbide ȝee & bryngith to me.

Forsothe disciplis goynge diden as ihc̄ comaūdid hem And thei browtten lo two a sche asse & the fole & putten her clothis on hem & maaden hym sytte aboue. Forsothe ful myche cūpanye streweden her clothis in the weye Sotheli othir kyttē buches of trees & streweden in the weye But the cūpanyes th^t wentē before & that sūeden cryeden seiynge Osanna, that is I prey saue, to the sone of David blessid is he that cometh ī the name of the lord, osanna in heȝȝest thingis.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

THE miniature before us is copied from the beautiful "Bible Historiale" of the Duke de Berri in the Harleian library. The figure of the Saviour is easy and natural, but the artist has imparted great quaintness to the other figures by their small size, one especially who throws down branches from a tree, up which he is endeavouring to climb although scarcely higher than himself. The architectural details are interesting as exhibiting the defences of a city in the fifteenth century. The original drawing of the border introduced into the plate is in our own collection, and is contemporary with the miniature, and, like it, of French origin.



The treachery of Judas.

The Treachery of Judas.

ST. MATTHEW, ch. xxvi., v. 14—16 ; 47—50.

Thane oon of the twelue that was seyde Judas scaryoth wente forth to the pncys of prestis & seith to hem What wolen zeue to me & I schal be take hym to 3ow and thei ordeyneden to hym thritty platis of syluer And fro that tyme he sou3t couenablete for to bytake him—

And zet hym spekyng loo Judas oon of the twelve & w^t hym came a grete cupanye w^t swerdis & battis sente of the pncys of prestes & of eldre men of the peple. Forsothe he that bytrayed hym 3af to hem a tokne seiyinge whom eue I schal kysse he it is Holde zee hym. And anoon he comynge ny3 to iesu seyde Hayl mayster and he kyssid him And iesus seide to him Freend werto art thow come, thane thei camen ny3 & castyden hondis in to ihu & heelden hym.

(EGERTON MS., BRIT. MUS., N^o 618.)

THE present illumination, copied from an elaborately painted Book of Prayers, of the end of the 15th century, in the collection of the Rev. Mr. Delafosse, has been selected as a specimen of the admirable artistic effects occasionally to be found in these ancient monuments of art. We do not recollect, indeed, to have ever seen the betrayal of Christ treated in a more effective manner than in the drawing before us; the glare of light and its reflection from the prominent parts of the figures, produced by the happy introduction of gold, are in perfect keeping with the mild attitude of the Redeemer, and the anxious brutality of the "great multitude with swords and staves." To complete the picture, the artist has not forgotten to place the bag of money in the hands of "him that betrayed Him."

The rustic border around the miniature is a pleasing contrast with others of the same period, given, or to be given, in our work.



Christ reviled.

Christ Bebeled.

ST. MATTHEW, ch. xxvi., v. 64—68.

Jesus seide to hym, Thow hast seyde ; Nethelless I sey to 3ow an othir tyme *or fro this tyme forth* 3ee schuln se mannes sone syttyng at the ry3t half of the vertu of god & comyge in cloundis of heuen. Thanne the p̄nce of ps̄ys kytte *or rente* his clothis, seiynge, He hath blasfemyd, what 3et nede han we to wytnessys ; what semith to 3ou ? And thei answeringe ; seyden, He is gylty of dethe. Thāne thei sputten in to his face & smyten hym w^t buffetys. Forsothe othir 3ane strokys w^t their pawme of hondis into his face seyinge Thou crist p̄phceye to us who is he th^t smoot thee.

(BRIT. MUS., BIBL. EGERT., No. 618.)

OUR illustration of this scene in the Passion of our Blessed Lord is copied from an extraordinarily effective drawing, by the celebrated German artist, Martin Schongauer, who died towards the end of the fifteenth century, and who was especially renowned for his skill in wood-cutting. The original of the present drawing is contained in the Harleian MS., No. 1892, being a Missal of a small folio size, adorned with numerous drawings, but only with the one before us by the artist in question. Some of the other miniatures, indeed, appear to have been designed by persons who had this particular drawing before them, as several of the very striking countenances in the present drawing are reproduced, but with much less skill.* In these miniatures, however, the artist appears to have endeavoured to supply the place of skilful design by gaudy colouring ; whereas Schongauer's drawing is almost destitute of tints. The drawing in the original is surrounded by a most elegant border of foliage, birds, &c., executed with great taste and freedom, and which has been copied by Mr. Shaw, in the second volume of his "Dresses and Decorations." He has, however, considerably reduced its size, and has completely altered its effect by substituting a black ground dotted with white, for a yellow one relieved by touches of gold.

* The flagellation of the Saviour is singularly treated, there being two drawings precisely similar in outline : one representing Christ at the commencement of his sufferings, and the other at the close, covered with blood from the stripes.



The Crown of Thorns.

The Crown of Thorns.

ST. MATTHEW, ch. xxvii., v. 27—29.

Thanne knyghtes of the domesman takinge
Iesu into the moothalle gederden
to him alle the companies of knyghtes
and thei unclothinge him and dyden
aboute hym a reed mantel and
thei foldinge a crowne of thornes
puttyden on his heued and a reed
in his riȝt hond and thei knee
bowyd or folden before hym thei
scorneden him seiyinge Hayle
kyng of Jewys.

(EGERT. MS., BRIT. MUS., N^o. 618.)

THE Book of Prayers from which this illumination has been copied, is unquestionably one of the most invaluable manuscripts in this country. It is preserved in the library of Sir John Soane, by whom it was purchased (together with the Julio Clovio volume) at the price of 1000 guineas. The miniatures contained in it (nearly 100 in number), are executed with the highest delicacy and finish, and are the work of the celebrated artist, Lucas Van Leyden, and his scholars. The peculiarities of this artist are exhibited in the drawing before us, which in the strong individuality of the features of the different persons, reminds us of the fine painting by the same artist in the Saloon of the Louvre, devoted to the older masters. The cut-flowers forming the border are touched with the greatest delicacy, the ground in the original being of very subdued gold.



Christ before Pontius Pilate.

Christ before Pontius Pilate.

ST. MATTHEW, ch. xxvii., v. 19, 20 ; 24, 25.

Forsothe him syttyng for iustyse *or domes man* his wiif sēte to hym seyinge Nothing to thee & to that iust man Sotheli I have suffryd this day many thingis for hym by a vision *or cweccen* Forsothe the p̄ncys of prestis & the eldre men tussedē or cōseyleden to the peples that thei schulden axen barabas but iesu thei schulden lese.

Forsothe pylate seeynge that he p̄fytide nothing but the more noyse was maad, watir taken wasche to hys hondis before the peple seiynge I am innocent *or guilles* fro the blood of this iust mā See 3ee And alle the peple answeringe seyde His blood upon us & on oure sonis.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

OUR Miniature of this scene is copied from the same volume of prayers, in the library of the "Institut de France," which has also supplied that of the Entombment. There is considerable quaintness in the drawing of some of the figures ; whilst the tessellated back-grounds both of the miniature and the little medallion, together with the head-dress of the wife of Pilate, sufficiently indicate the middle of the fifteenth century as the date of the execution of the volume from which they have been copied.



Christ bearing the Cross.

Christ bearing his Cross.

ST. JOHN, ch. xix., v. 15, 16, 17.

Forsothe thei crieden seiynge ; Do away, do away, crucifie him Pilat seith to hem Schal I crucifie 3oure kyng The bischopis answeriden we han nat a kyng no bot cesar. Therfore than pilat bitoke him to hem that he schulde be crucified Forsothe thei token iesu & ledden oute And he berynge to himself a crosse wente out in to that place that is seid of caluerie in ebru golgatha where thei crucifieden him.

(BRIT. MUS., BIBL. EGERTON, N^o. 618.)

OUR present Illustration is copied from a very elegantly painted Book of Latin Prayers, contained amongst the Harleian MSS., No. 2936, which is remarkable not only for the half-length figures being of a larger size than ordinary, but also for the extreme gracefulness of the borders with which every page is ornamented. In the border before us (which in the original surrounds an admirably painted miniature of King David) an exquisite effect is produced by the black ground, whilst the introduction of fanciful grotesques prevents a monotony in the composition.



The Entombment of Christ.

The Entombment of Christ.

ST. MARK, ch. xv., v. 42—47.

And whene euentide was now maad, for it was the euentide bifore the saboth, joseph of aramath the noble decurion *that hadde ten men undir hym* cam the whiche & he was abidinge the reume of god. And herdily he entride in to pilat & axide the body of iesu. Forsothe pilat wondride 3if he hadde now died. And centurio axid to *or brouzt* to; he axide hym 3if he were now deed. And whane he hadde knowen of centurio he 3af the body of iesu to Joseph. Sothly ioseph buynge lynnē cloth & doynge hym down wlapide in the lynnē cloth & puttide in a newe sepulcre that was hewen in a stoon and walewide to a stoon at the mouth of the sepulcre. Marie mawdeleyne forthe and marie of ioseph behelden where he was putte.

(EGERTON MS., BRIT. MUS., N^o. 618.)

ALTHOUGH it must be confessed that the attitudes of Joseph of Arimathea and the other male figure in the foreground of this miniature are harsh in their design, the group of mourners is treated with great feeling and effect. The figures of the two Maries and the beloved disciple of Christ exhibit intense, yet subdued grief, such, in fact, as we might suppose timid and alarmed persons in their situation before strangers would most naturally evince. What a contrast indeed is there in this respect between this little miniature and the frantic lamentations of the females in Annibal Caracci's picture of the same subject.

The affectionate act of the foremost of the Maries appears to have been a favourite one with the old artists. We find, in fact, several instances of it in the collections of engravings after the paintings remaining of the period of the revival of art;* but the artist of the miniature before us has imparted an air of

* Compare D'Agincourt, "Histoire de l'Art," pl. 75, No. 5, pl. 105, No. 22, with the Engraving of Cimabue's fresco in the Church of St. Francis at Assisi (ib. pl. 110, No. 4), copied at the head of Mrs. Jamieson's "Series of Essays on the Lives of Remarkable Painters," Penny Magazine, 1843, p. 25.

veneration mingled with affection to the subject, by causing the mourner to raise the arm of the Saviour to her lips with her left hand, *covered* by her garment.

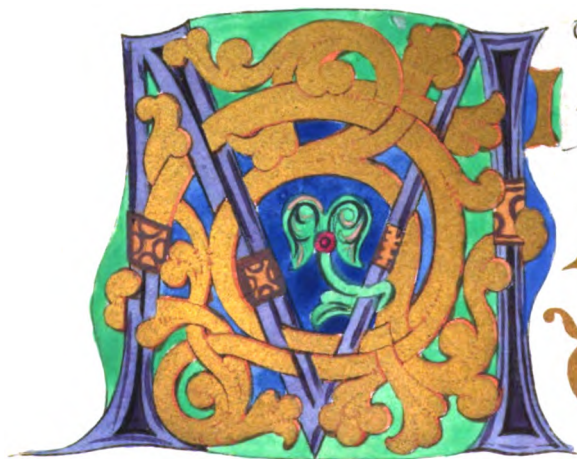
The artist, it will be seen, has fallen into the anachronism of supposing that the Church of the Holy Sepulchre at Jerusalem was built (and that too in the gothic style,) previous to the entombment of Christ. The practice still prevalent abroad, of hanging large pieces of tapestry in the churches, is seen to have been employed at the date of the miniature before us.

The elaborately ornamental border is rendered interesting by the pretty medallion in the centre, but what connection there can exist between the quaint pair of lovers and the solemn subject of the principal drawing we cannot determine.

The miniature is copied from a beautiful Book of Prayers of the 15th Century in the Library of the "Institut de France."



The Three Marys at the Sepulchre.



IN ULLO TEMPORE.

ARMA MAG
DALENG·ET

The Women at the Sepulchre.

MARK, ch. xvi., v. 1—6.

Marie mawdeleyne forthe and marie of Joseph bihelden where he was putte & whenne the saboth hadde passid marie mawdelen & marie of James and salome bouzten oynementis that thei comynge schulden anoynte ihu. And ful erly in oon of the wokedaies thei comen to the sepulcre sune now sprögun up. And thei seiden to gidre Who schal turne agen to us the stoon fro the dore of the dore of the sepulcre And thei biholdinge seizen the stoon walewid away : fosothe it was ful greet. And thei goynge in to the sepulc^e seezen a 3ong oon hilid with a whyte stole sittinge at the rízt half & thei weren abaishid or gretly aferid. The whiche seith to hem. Nil 3e dreede 3ee seken iesu of nazareth crucified ; he hath risun, he is not here.

(BRIT. MUS., BIBL. EGERTON, N^o. 618, fol. 257.)

THE illumination in the accompanying Plate is copied from a beautiful volume, lately purchased by the British Museum (Bibl. Egerton, No. 809), containing the Lessons from the Latin Gospels, read in the service of the Church. The execution of the volume has been assigned to the ninth century ; but we consider it certainly to be antedated by at least two centuries, in proof of which we may refer to the armour of the guardians of the sepulchre, in which the kite-shaped shield and nasal piece to the helmet are clearly delineated, and which correspond with the armour of the period of the Norman Conquest of England.

As a work of art, then, of the eleventh century, we have here a very favourable specimen, by which the composition and execution of continental artists may be compared with cotemporary Anglo-Saxon drawings. The subject before us, for instance, is to be found in the fac-similes of the magnificent Benedictional of St. Ethelwold, belonging to the Duke of Devonshire, published in the *Archæologia*, and also in the famous Anglo-Saxon Missal at Rouen ; * and in all these miniatures the same general treatment is to be found ; the soldiers, however, being differently placed in each drawing. The beautiful initial letter at the foot of the drawing is an example of German art, being the initial of the words *Maria Magdalenæ*, which it will be seen are written in gold.

* The Angel is copied in Dibdin's *Bibliographical Tour*, vol. 1.



The Incredulity of St. Thomas.

The Incredulity of St. Thomas.

ST. JOHN, ch. xx., v. 24—28.

Forsothe thomas oon of the twelue that is seide didymus was nat with hem whenne ihu cam Therefore other disciplis seiden we hau seen the lord Forsothe he seide to hem, No but I schal see in his hondis the firthyngre of nailis & schal sende my fynge in to the placis of the nailis & schal sende myn hond in to his side I schal nat beleue. And afte eigte dayes eftsoone his disciplis weren with ine & Thomas with hem. Jesus cam, the 3atis schit, & stood in the mydil & seide, pees to 3ou After ward he seith to Thomas, Brynge in hidir thi fyngr and see myn hondis & brynge to thi hond & sende it ☺ to my syde & nyl thou be unbeleueful but feithful. Thomas answeride & seide to him My lord & my god.

THE little drawing before us, with its elegant ornamental border, is copied from a diminutive Book of Latin Prayers, executed in Italy, preserved amongst the Doucean MSS. in the Bodleian Library, and executed in the fifteenth century; on the flyleaf of which we read the following note, in the hand-writing of its talented possessor, the late F. Douce, Esq. :—

“The paintings in this MS. are said to have been done by the same person that illuminated the celebrated Dante, in the Vatican, probably by Pietro Perugino, who is stated to have painted some of the miniatures in this volume.— See ‘Richardson’s Account of Italian Pictures,’ etc., p. 266.”

We possess no means of determining the correctness of this statement, but must observe that the splendid fac-simile of the Vatican Dante, given by Silvestre in his magnificent work, “*Palæographie Universel*,” exhibits a very different style of art to that in the volume before us. Indeed, the Vatican volume is ascribed in that work to the famous Julio Clovio.

The miniature before us is extremely simple in its composition, and the figure of the Saviour full of elegance in its execution. It is almost impossible to conceive anything more minutely finished than the folding of the drapery. The back-ground is, however, far less carefully finished.



The Ascension of Jesus Christ.

The Ascension of Jesus Christ.

ACTS OF THE APOSTLES, ch. i., v. 9—11.

And whenne he hadde seide these thinges hem seeynge, he was lift up and a cloude receyuede hym fro the eezen of hem & whāne thei byheelden hym goynge in to heuene ; loo two men stooden ny3 besides hem in whiit clothes the whiche and seyden men of galilee what stonden 3ee byholdinge in to heuene ; this jesus that is takē up fro 3ou in to heuene so schal cōme as 3ee sawē hȳ goynge into heuen.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

THE Harleian MS. No. 1810, has supplied the original of the drawing before us. It is a copy of the Greek Gospels, executed in the eleventh century ; and although several of the miniatures are much defaced and rubbed, sufficient remains to induce us to consider this volume as containing the most valuable series of early Greek art contained in the National Library. The graceful and easy attitude of the Saviour, and the elegant central group in the lower part of the picture, are especially deserving of notice. The mode of treatment of the subject adopted in this miniature is of great antiquity. We find it in the Syriac Gospels at Florence, executed in the sixth century ; and in our "*Palæographia Sacra Pictoria*" we have published a fac-simile from an Anglo-Saxon miniature of the seventh or eighth century, contained in the Psalter of King Athelstan, in which precisely the same style of grouping is adopted, except that the two figures at the sides of the Virgin are provided with wings, thus indicating them to be the two angels alluded to in the text, and which is also shown by the golden nimbus round the heads of the female figures standing at the sides of the Virgin in the drawing before us.

The same design also occurs in one of the numerous compartments of the bronzed and silver doors of the Church of San Paolo fuori Muri at Rome, and which are known to have been executed at Constantinople in the eleventh century. In fact, the uniformity in the religious art of the East, even up to the eighteenth century, is so striking, that it is the deviation from the general style of treatment of a design which becomes the subject most worthy of consideration.*

* The curious work of MM. Didron and Durand on Greek Art, just published in Paris, contains much information on this subject.



The four and twenty elders before the Throne.

The four and twenty Elders before the Throne.

REVELATIONS, ch. xix., v. 1—7.

After thes thingis I herde as a grete voyce of manye trumpis in heven, saiinge alleluya Herynge and glorye and vtū is to oure god. For trewe and iust ben the domys of hym the whiche deemyd of the grete hoore th' corūpide the erthe in her lechorie and deemyde or vengide the bloode of his servauntis of the hoondis of hir. And eft thei sayden Alleluja. That is herye 3e the lord. And the smoke of it steithup into worldis of worldis and the four and twenty aldre-men and the foure beestis fellen down and worschipden god sittinge upon trone sayinge am, alleluya, and a voyce wente oute of the trone sayinge To oure god saye 3e alle the servauntis of him herynge and 3ee that dreden God small and grete. And I herde a voyce of a grete trumpe and as the voyce of grete thundres sayinge alleluya for oure god almiȝty hath reynede. Enyoye we and glade we with out forth and 3eve we glorie to hym for the weddingis of the lom be camen.

(MUS. BRIT., BIBL. EGERTON, N^o. 618.)

THE remarkable illustration of the above portion of the Apocalyptic Vision of St. John, is copied from a splendid manuscript in the library of Trinity College, Cambridge, from which we have been permitted, by the kindness of the distinguished Master, Professor Whewell, to make several drawings.

“The propensity of the middle ages to the fantastical, the wonderful, and the strange, could not but find peculiar gratification in the contents of the Apocalypse, and accordingly, after the Gospels and the Psalter, we do not find so many MSS. illustrated almost throughout with pictorial representations, as of the Apocalypse. This library alone has three; and one of them, the richest and most distinguished that I have yet met with, is a folio volume, written in two columns, with a French translation, and copious commentary. (R. 16, 2.) The French arms are on the binding. The first four pages contain, in nine pictures, the life of St. John. After these almost every page has one, and many, two pictures; nay, the last five leaves have twenty-two pictures. The design, drawing, and treatment indicate the first half of the thirteenth century. The invention is much in the spirit of the text, highly original, fanciful, and spiritedly dramatic. The various dragons and devils,

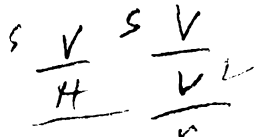
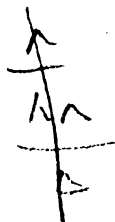
in particular, are everything that can be wished. The proportions are very long, the feet small and lean; the heads have indeed a certain type, yet are not destitute of expression. The wicked are distinguished by large hooked noses and wide mouths. The water colours are very dark and full-bodied; blue and brown in particular are much used. In the lights the bright local tone is used, and advantage taken of the white of the parchment. The outlines and folds of the draperies are very carefully and skilfully drawn with the pen. In the draperies and architecture only, the commencement of the Gothic taste appears. The grounds are coloured, mostly dark blue or brown, ornamented with little crosses, stars, and lilies in white, or the light local tone. Only a few have pretty arabesques, after antique patterns, others the most beautiful leaf gold, raised, only the last leaf a *panelled* ground, which afterwards became so common. The glories and the frames of the pictures are gilt in the same manner. Trees, when they occur, have the general shape of the twelfth century. The whole is in an admirable state of preservation. This important monument was presented to the college in 1649, by Anna Sadleir." *

In the Miniature before us the painter has preferred treating the throne and its accompaniments in the conventional style of the period; indeed it will be observed that there is a considerable resemblance between the principal figure (who is here represented as the Son, in accordance with the passage that the marriage of the Lamb is come,) and that of Christ in the genealogy of the Saviour, from the Psalter of St. Louis. The painter has also evidently derived a portion of the composition from the fourth chapter of the Book containing the description of the throne of God, around which it is said that there was a rainbow, as well as the four beasts symbolical of the four Evangelists.

The entire composition, notwithstanding its remarkable treatment, is extremely effective.

* Waagen, Arts and Artists in England, vol. iii, p. 326.

i





BIBLIOTECA DE MONTSERRAT



13020100001077

BIBLIOTECA
DE
MONTSERRAT

Armario CXXI ^A
Estante 8'
Número 29

M. GILL & SON,
Montserrats,
Librai & Exchange-Sol
GLASGOW

